

LESSONS IN

Ornamental Penmanship

by

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Parker Zaner Bloser

Copies written by

A. Duffer

Many other famous Penmen have contributed
masterpieces for your inspiration and guidance.

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THE PURPOSE

The object of these lessons in ornamental penmanship is to enable the student to study and practice in such a way that he may acquire in the shortest possible time and in the best manner what is generally termed ornamental handwriting. The purpose of instructions and illustrations is to disclose the means rather than the end of good writing and to train the mind and the muscle by giving exercises that are progressively graded.

Pet theories are not indulged in or recommended; instead, the instruction given is such that experience has demonstrated to be the best and such as is used by the leading penmen of America.

The development of the highest beauty consistent with a free and easy movement has been the aim. By studying critically the forms presented, and assimilating the instruction contained in the text, it is possible for you to become an expert penman. Use good common sense in interpreting and applying the instruction and you will be rewarded with improvement for every earnest effort expended.

Before going any further, it is necessary for you to recognize the fact that there are two essential things which you must utilize to become a successful penman. The one is *study* and the other is *practice*. Study critically the form to be produced and then practice faithfully to realize it. It is simply the old story of mind and muscle combining to produce a desired product. Neither one will do alone. The two must go hand in hand at all times.

MATERIALS

In order to get the most out of these lessons, it is necessary that you have good materials with which to practice.

PAPER. First, you should have good paper. The surface should be fairly smooth, although not glassy. If you desire to practice on but one side of it, 5 lb. paper is heavy enough, but if you wish to practice on both sides, you will need a more opaque paper.

PENS AND HOLDER. We would recommend the use of the Zanerian Ideal or Zanerian Fine Writer pens, the latter being finer and more flexible than the former. We recommend an oblique holder that has been properly adjusted by one who has had years of experience in this work.

INK. The ink should be free flowing and of such a quality as to make faint hair-lines and black shades.

POSITION. Note particularly the location of the elbows, the slope of the back, the angle of the paper, etc. Provide yourself with a blotter to be kept under the hand for the little finger to glide upon. Form the habit of holding both your blotter and your paper with the left hand. In executing small letters, lean forward further than when executing capitals. The eye needs to be nearer the small letters than the capitals, in order to see details. It is not a good plan to shove the point of the elbows onto the table for producing small letters and to pull them off of the edge of the desk when starting to execute capitals. This slight change of posture has a tendency to give better control in small letters while leaning over the desk, and to give greater freedom in capitals while sitting more upright. This slight movement of the trunk of the body backward and forward when making small and capital letters is restful rather than tiring, and enables one to accommodate his machinery to suit the work at hand.



Good position for ornamental writing. Some penmen prefer to wear long sleeves or a loose fitting coat.

Which way do you have the most control?



At the completion of a course in the Zonerian College, each student makes his own diploma. This photograph shows Parker Zaner Blosier signing a Certificate of Proficiency which was handmade by C. F. Costaras.



These illustrations convey what we consider a good, general, healthful practicable position of the body, arm, hand, pen, and paper. If you are tall, slender, and long-fingered, or short, fat, and short-fingered, you will find it necessary to adjust accordingly. To what extent, your own judgment must dictate. In fact, you ought to study your own physical make-up in order to decide what position will enable you to do your best work. For any average height person, say 5 feet 8 inches, the top of the desk or table should be about 14 inches above the seat of the chair.

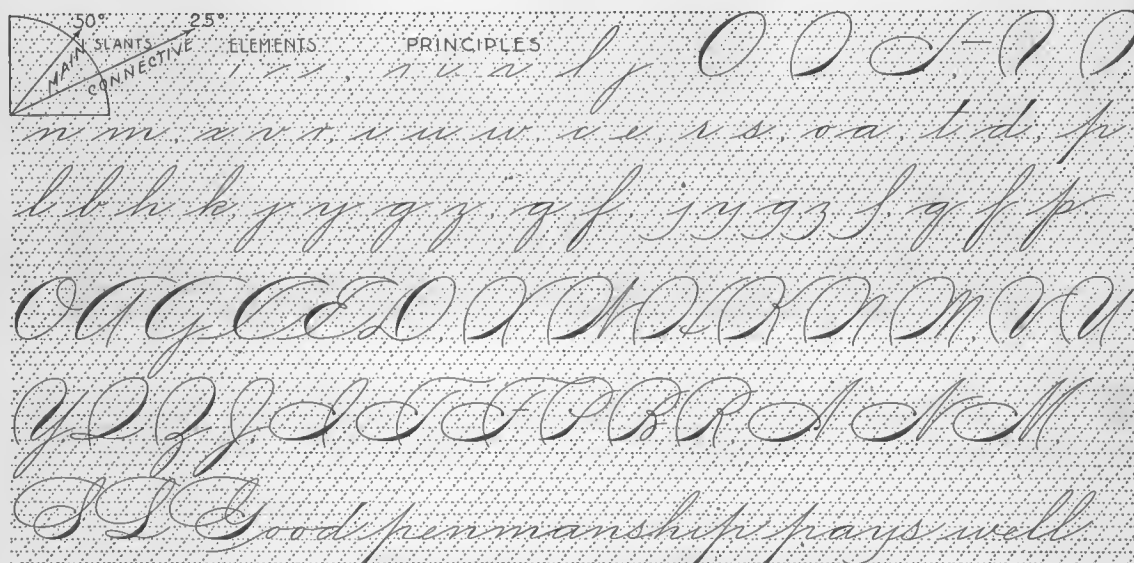
The plate below is for the purpose of giving an idea as to how letters are measured and their slant determined.

As is shown thereon, the downstrokes are on a slant of 50 degrees, while the upstrokes are on a slant of 25 degrees. The spaces are the same in width as in height.

Of course, no one can write freely and write mechanically exact, but it is well to have exact models from which to practice and from which to form percepts. This plate will enable you to get a better idea of the proportion of the letters than would be possible without the space and short lines. A critical examination of the basic principles will lead to clearer concepts and consequently more skilled execution. Note particularly the proportion of letters; that is, their relative height and width, length and shape of shade, and where the heaviest part of the shade occurs.

The minimum letters are one space high, with the exception of r and s which are about a space and one-half high. The t, d and p cover three spaces, while the loops cover four spaces. The capitals are taller still, being five spaces in height. These proportions may be changed to suit the style of writing desired. That is, the loop letters may be made but three spaces high if desired, or they may be made five or six spaces high. The capitals, too, may be changed, and instead of being made five spaces high as herein shown, they may be made but four spaces high, or six or eight or even ten spaces, as the taste of the writer may decide or the purpose for which it is intended may determine. The main thing always to keep in mind is to have all of the letters of a given group similar and to have some definite relation shown between the minimum, the extended, and capital letters. It is not well to have one long loop and one short one, nor one large capital and one small one on the same page. Uniformity or consistency is essential.

This likeness or similarity of letters is what determines the really good form the medium and poor or unprofessional. Similarity of style, of slant, of shade, of proportion, of simplicity, or complexity is essential for real excellence.



THE STUDY OF FORM

Two things are essential in the execution of superior penmanship. They are perception and performance. The hand can not well perform that which the mind does not perceive. On the other hand, the hand unconsciously endeavors to follow the dictates of the mind. In other words, the hand, thoroughly and carefully trained, becomes the ready servant of the will and intellect. Poor writing owes its existence quite as much to poor perception as to poor performance. Therefore, if you would get the most out of these lessons, study carefully and critically the form before you begin to practice upon it. By so doing, you will not only learn to write a much finer hand but will do so in much less time.

And this matter of perception is quite as difficult to acquire as the ability to execute. Eye training is therefore just as important as muscular training, and as tedious to attain.

Before beginning practice upon any exercise, principle, letter or word, study it carefully, noting first the relative height and width; second, its general shape, whether round-like or square-like, long or narrow, regular or irregular; third, note carefully the main divisions of the letter, and finally take into consideration the little things such as turns, angles, beginning and ending strokes, etc.

Draw the letter carefully and perfectly—just as perfectly as you can perceive, using a well sharpened pencil and an eraser to make corrections in order to get just exactly what you perceive. If you can get a better idea of form of a letter by tracing it, do so. Some of our finest penmen, in their endeavor to get to be such, worked for hours attempting to draw a perfect letter before attempting to practice it. You will do well to utilize the same method. Much unnecessary effort is expended and not a little paper wasted by practice following superficial observation.

Therefore you would make no mistake in having a clear form in your mind before placing it upon paper. Someone has very wisely said that you must think good writing before you can hope to execute it. Nothing truer was ever spoken. Begin now, therefore, to study form and to study it systematically and therefore scientifically.

THE MOVEMENTS

There are two forces employed in writing, one which may be termed the creative force and the other the controlling force. The two should always go hand in hand, else scribbling on the one hand or cramped writing on the other hand is sure to be the result.

In creating motion, three sets of muscles are employed by all superior penmen. The muscles located on the forearm in front of the elbow move the fingers. The muscles on the upper arm move the forearm at the elbow. The muscles on the chest and back move the upper arm at the shoulder. In the best writing, all of these muscles cooperate to produce the final product.

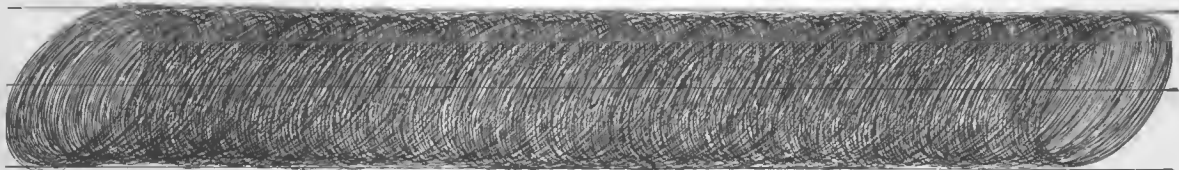
We have also three means of controlling this three fold action. The first and most important control is that known as "will." The second control is that secured by resting the forearm on the muscle in front of the elbow. The third means of control is the little finger as it comes in contact with the blotter upon which it glides and rests alternately.

The idea that the hand should rest and glide upon the nails of the third and fourth fingers is not used for ornamental writing. None of our finest penmen write that way. Instead, nearly all of them rest the hand upon the side of the little finger, usually upon the flesh somewhere between the nail and first joint. This little glide and rest aids in controlling the otherwise jerky and spasmodic movements of the upper arm.

In writing the minimum small letters, the little finger rest should slip freely in making most of the upstrokes, and it should rest or slip but very little in making the downstrokes. There are a few exceptions to this rule but they will be noted from time to time when the letters are given for practice in which the exceptions occur.

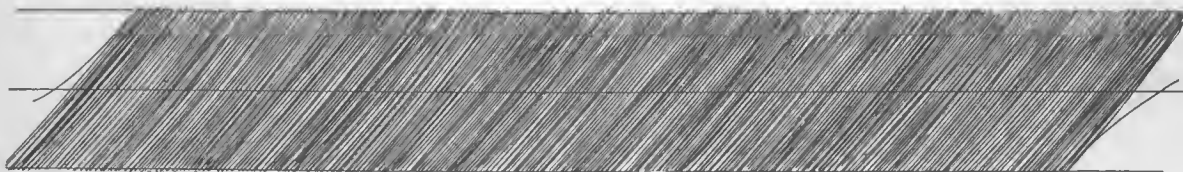
We have said nothing thus far about the rate of speed. Your nervous condition will have much to do in determining the rate of speed at which you should practice writing. A good rule is to write freely enough to keep the nervous system from shaking the lines, or fast enough to keep the wobbles out of curved forms. Rapid writing is out of the question where real gracefulness and accuracy are desired. And in ornate penmanship, it is not quantity but quality that counts. Therefore, use enough speed to make your writing graceful, but not enough to prevent accuracy and precision.

THE EXERCISES



These exercises are given for a two-fold purpose, the first of which is to secure quantity of action, and the second is to secure quality of action. These exercises are given large in order that sufficient freedom may be created to make the execution of letters of fair size pleasurable in act as well as in results. The absence of shaded strokes encourages delicacy of touch as well as freedom of action.

Practice the oval exercise the same size as shown, first using the direct motion and then the indirect motion, endeavoring to make it uniform in height, slant and spacing.



After mastering the oval, you will do well to take up the straight-line exercise, making it the same slant as the oval and without the use of the fingers, by pushing and pulling the forearm in and out of the sleeve somewhat diagonally. Some call this the push-and-pull motion while others call it the in-and-out motion. Stick to it until you can make the exercise uniform in slant, in spacing and in height. After making a section one or two inches in length, shift the elbow or paper slightly and make another section. Keep on adding sections until you get across the page. Then begin again.

MY ORNAMENTAL WRITING



In the square to the right draw the letter in pencil the best you can.

After filling the page, go over the letter with pencil, correcting any imperfections before making it in ink.

Correct visualization makes writing easier as then you will recall the correct image as you write.



Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



Start on the line, and push up on about a 25-degree slant. Complete each line with the same thing that is shown at the beginning of the line.



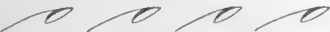
Try a few beginning strokes below the line.



Keep the shade up high, and taper off before reaching the baseline.



End the finishing stroke about the same height as the rest of the letter, unless you want to create a breezy effect by extending it.



Join the first two parts, and keep the shade up high.



Make the finished letter by lifting the pen for each part.



Try the breezy style for variation.

MY WRITING POSITION

To get the right pitch to your ornate penmanship, you must use good position.

What is the best position?

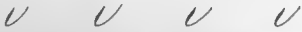
Here it is, simply and easily understood. Sit healthfully and not cramped in any way. Sit the way you can do your best work without undue strain to hand, eyes, and body. Be smart! Sit right!



The finest ornamental penmanship that has ever been done has been written when sitting in a good position.



Curve the first upstroke slowly, then speed up on the downstroke. Lift the pen on the move.



Use a thin shade on this v shape.



A closed dot is used to finish. Try lifting the pen on the dot.



Use the two parts together, but lift the pen each time.



Lift the pen three times to make this complete letter.



Try a few, swinging the beginning stroke from below the line.



Shade the back of the **b** and the dot, and the last **a**.



Write this word using shades on both **b's** and **a's**.


MOVEMENT

The big muscles give us the drive to write for hours at a time without tiring.

Train them, the big muscles, to carry the load, and add the refinements with the wrist and fingers.

Train these big muscles to do their best work in a limited space, and move the paper so that all writing is done in a restricted area.

Swinging the hand along freely produces graceful lines, while a slow movement produces awkward lines.



Begin this letter just like the start of the small **a**.

Try a few beginning strokes starting below the line.

Keep the shade thin and high.

Try it without the shade, as it is often written this way.

Connect the two parts. Without the shade.

Now retouch the dot to finish the letter.

Shade the **c** and **b** in this word.

Try it, shading only the **a** in the word.


FAMILIES

By families we mean letters having similar parts.

One family group is the a, d, g, q, etc. If you know the families, and practice them together it often simplifies your efforts.

Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.


Know the families to which each of the small letters belong. Master each letter of the family.




This letter starts the same as the **a** and **c**. Try a few overturn beginning strokes here.




Use a few long ones starting below the baseline.



This part is the same as the **a**, but it is not shaded. Try it!



This snap top is made by spreading the pen at the top, and then use a quick down pull and lift. These shown on this line are not retouched.



Same as the finish stroke of the small letter **a**.



Make a few together like the **a** unshaded.



Add the snap shade at the top of the **d** and retouch it.



Make the finished letter, but use pen lifts on each part. Retouch the top to sharpen and make it more uniform.



Write the word and finish it as nicely as possible. Don't over-do the retouching.

EASE OF EXECUTION



Some letters are made with a free swing. By this we mean, no stops in the letter, no pen lifts, but an easy swing is used to make the e.

All writing should look like it is written this way, so even when you lift your pen, smooth it out so that all letters look as freely made as this small e.



Complete each line with the same thing that is shown at the beginning of the line.



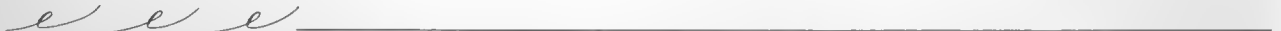
Swing the beginning stroke up from the baseline.



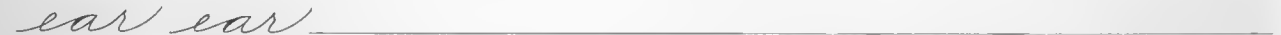
This easy ending stroke has grace and swing.



Use an upcurve to start and finish. There is no shade used on this line.



If you want to use a shade occasionally, put it on the downstroke. You may wish to lift the pen at the baseline.



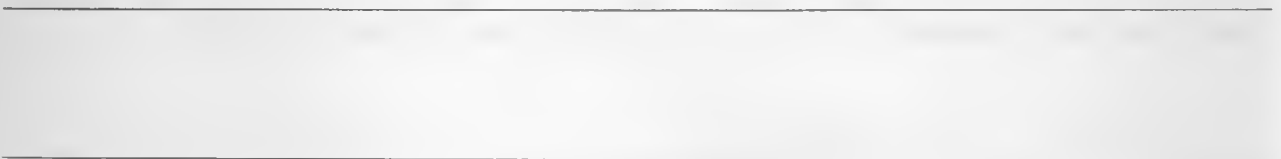
Try this word without shading the e.



Shade the a and h in this word, but keep the shades delicate.



Finish writing the words like the first one.



SPEED



Varying speed in writing even within the individual letter is often the key to good form and finished appearance.

Analyze your speeds, and try to get rhythm in your writing.

The small alphabet is made with the arm on the desk.



Too much speed often ruins form. Find the speed at which you can do the best work consistently, and then practice at that speed.



Curve the beginning upstroke slowly, and speed up on the downstroke. Lift the pen on the move. Study the form of the loop.



Keep the swell of the shade even on both sides, and all of the shade below the baseline.



Finish with a free upswing.



Stop on the baseline.



Make the upstrokes carefully.



Write the word shading **f** and **c**.



Be sure to retouch the **d** carefully.

DESCENDERS



These lowly characters that go below the baseline are called descenders. They usually drop down below the line of least two spaces; (that is, counting the i as one space). Longer loops are graceful, and when made uniformly longer can be very artistic.



Lower loops may add to the appearance of your page or spoil the whole effect. Most penmen find them easy to make uniform in size and length.

Here is another letter that starts like the a.

This part, too, is like the a.

Came down slowly, finish on the move with an overturn.

Another finish may be used.

Still another finish may be used, and it should be retouched.

Easy to make.

Try these, and be sure to lift the pen before starting the downstroke. Then retouch the stop.

Try your best on this word.

Write this one well, too.

Try it this way.

MY UPPER LOOPS



Well open loop letters ascend above the baseline at least three spaces, (counting one space the height of the small *a*.)

Tall, slim loops show extreme skill and some professionals use them, but always keep them uniform in height and correspondingly in harmonious proportion with the lower loops.



You cannot produce that which you do not visualize, so study carefully the form of your upper loops.



Go slow on the upstroke and foster on the downstroke. Fill the line. Stop at the check mark.



Be careful when you pick up the pen.



Be careful when you start the pen.



Combine the first two, and lift the pen at the bottom of the loop if you wish.



Complete the whole letter, and lift the pen if needed.



Fill this line without lifting the pen, once you start.



Try this easy word, and shade only the *h*.



Fill the line with this word, and keep them uniform in appearance.



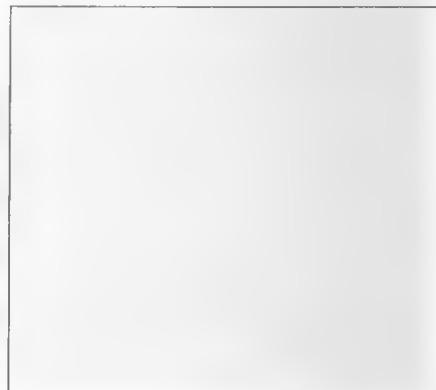
Shade the *h* and *d* top.

SIZE



The small letter *i* is used as a basis for size.

The minimum letters are used as a measuring stick counting as one space, then the upper and lower loops, and *t*'s, *d*'s, and *p*'s are made in proportion to them.



Size, slant, spacing, and uniform thickness of light line are qualities you need to watch.



Use on easy upswing to start the letter. Complete the line with the same thing that is shown at the beginning of the line.



The downstroke is the slant of the letter.



Easy underturn swinging finish. Lift the pen on the move.



Not shaded. Dot the *i* as high as the *I* is high, and on the same slant.



There are several kinds of dots, such as the common round filled-in dot.

The round open dot which is very seldom used.



Faint touch dot.

Planned dot. Spread the pen slightly and pull.

This dot is the most frequently used by professional penmen.



Try this word with shades on the *c* and *d*.



Shade the *d* and *a* as you write this word.

MY ORNAMENTAL WRITING



In the square to the right draw this model as carefully and perfectly as you can, for you are forming a lasting impression of the letter, and it should be made accurately.

After filling the page, go over the letter with pencil, correcting any imperfections before making it in ink.



Correct visualization makes writing easier, as then you will recall the correct image as you write.

Start this letter with the same upswing as the letter i.



The loop is made exactly like the **g** loop.



This letter is usually made without a shade.



When it is shaded, keep the shade thin and use sparingly.



Other styles that are seldom used.



Write it with and without the shade.



Try this word and style, shading only the small **e**.

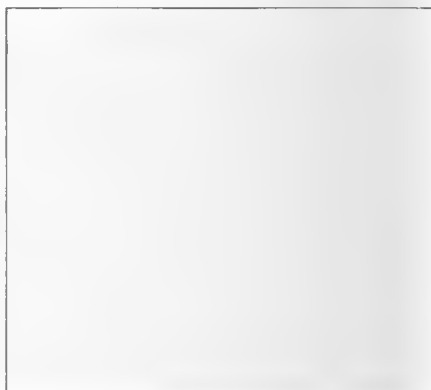


Retouch the square bottom after it is dry.

SHADES



Heavy shades or light shades depend upon your touch, your pen, the paper, as well as how much pressure you apply. Also how you plan the finished page has a bearing on the weight of your shades.



Try to keep the thickness of the shades uniform and pleasing to the eye.



Start like the l with an easy upswing, and more speed on the downstroke. Stop on the check.



Try the small loop by itself.



Now try it with the shade and finish stroke.



Shaded stroke is delicately done.



Most used style.



Try this open type.



Remember to lift the pen and retouch the d top.



Try both styles of k.

ASCENDERS



The upper loop letters can be made as accurately as the minimum letters.

Care in the upswing and speed on the downstroke, as well as a correct mental image of the loop, all help in keeping loops uniform in size and appearance.



Try gliding on the lower, or i port, and extending the fingers for the loop.



Curve the upstroke slowly and speed up on the downstroke.



Make the finishing stroke curve easily but not too high.



A small shade is sometimes used on this letter.



Make a line without the shade. Always lift the pen at the crossing.



Use this line for the shaded letter. Lift the pen as you cross the upstroke.



Shade only the small **a**.



Use shades on **l** and **c**. Lift the pen where it is needed.



Put shades on **l** and **k**.



Try it with shades on **a** and **k**. Which do you prefer?

UNIFORM HUMPS

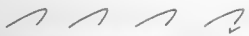


The right pitch in making humps uniform is to make each hump the best you can, and not try too hard about the uniformity.

It will take care of itself if all humps are made the same way, and with the same care.



The turns at the top of **m** should be the same as at the bottom of **u**.
All turns should be the same whether at the top or bottom of letters.



The hump letters are nearly angular but not quite. Check your letters.



Stop. Stop.

Stop at the checks to help hold your control.



Some as the finish stroke of the small letter **n**.



Try it with one pen lift, and with two, and without any. Which gives you the most confidence?



Try this word, shading the last stroke of **m** and the top of **d**.



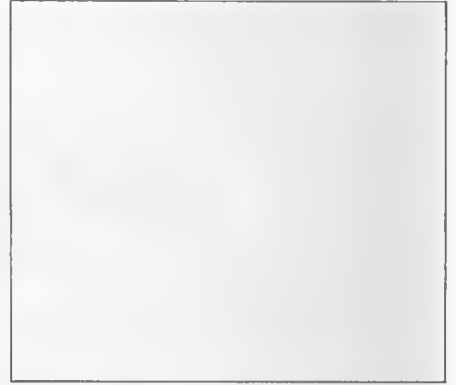
Shade the last stroke of **m**, the **l**, and the last stroke of **n**.

Develop a light touch and use a light ink.

ENDING STROKES



Ending strokes may be stiff and close, or free and easy. Make yours look as though you like to swing them off. Uniformity in height is important for good page appearance.



Uniform ending strokes in height and curve, and general appearance adds grace and beauty to the page.

m m m m _____

Same as m. Try to keep the humps as nearly alike as possible.

m m m m _____

Like m. Lift the pen at the baseline.

m m m m _____

Stop at the checks.

necklace necklace _____

Long words are no harder than short ones. Write each letter the best you can each time.

nickname nickname _____

Learn to use shades where you want them. There is no definite rule to follow, but it helps if you keep in mind not to shade more than every other letter.

on no ne na an _____

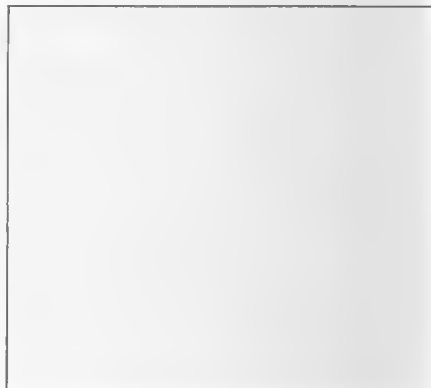
Caution yourself as you write. For **on** say a-n far **no** say n-a, etc.

OVAL SHAPE



This small oval shape is sometimes confused with the small **a**.

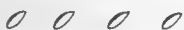
The right side of the **o** is the one big difference. Keep the oval part of this letter an oval, and avoid flat sides such as you have in the **a**.



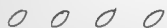
Penmen from the old school practiced oval exercises and avals by the hour. The new school of thought is to do more actual practice on the letters themselves rather than on unrelated avals. Notice the similarity of the oval and turns.



Same as **a**, **g**, and **d** beginning stroke.



Similar to **a** but no flat side like the **a** has.



Try it without the shade, as it is often written without shading it.



The dot swing finish gives dash to this letter.



Try the complete letter.



Now use a string of letters and shade every other letter.



Try this word without the **o** shade.



Use one **o** shaded and one unshaded.

QUALITY OF LINE

The quality of line is very important in relation to the beauty of your page.

In ornamental writing the beauty of light line and shade must be harmonious.

Use light lines and short snappy shades for the most pleasing effect.

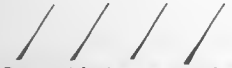


Many penmen thin their ink for ornamental writing, some use rain water, others use distilled water.

The line must be delicate yet firm enough to be easily seen and admired.



Use a graceful swing on the toll stroke.



Stop with the pen on the paper.



Retouch the bottom stroke.



Use it without the shade,



Use with the shade too.

Lift the pen on each stroke.



Without the shade it looks like this.



Try the closed style.



Retouch the bottom of the p.



TIE LOWER LOOPS

The two letters that tie their lower loops on the baseline are **f** and **q**.

Both are made with the same motion and stop at the tie for control.

Master them both.

Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



The lower loops may be divided into 2 groups or families which are, **f** and **q** — **g**, **y**, **j**, and **z**.

Like the start of **g**, **a**, and **d**.

a, **d**, and **g** start alike.

Make it without the shade, and lift the pen at the baseline.

Like the lower part of **f**. Stop on the baseline.

Shade the **a** part.

Shade the loop, make them all the same distance below the line.

Try this, and other **qu** words, such as, quail, quality, queen, quill, quiz, and quote.

SLANT



Slant in Ornamental Writing means speed. More slant looks like more speed. Less slant looks slow. Slant is governed by position of arm and of paper. More slant is achieved by turning the paper to the left, while maintaining the same arm and body position.



Draw slant lines through the downstrokes to check slant. Get the slant of your small letters and capital letters the same.



A little more curve than *r* and a little higher.



Make at right angles to the upstroke.



The compound curve shade with upstroke is graceful.



Get the swing and rhythm of this letter by stopping at the retrace.



Try this word as shaded above.



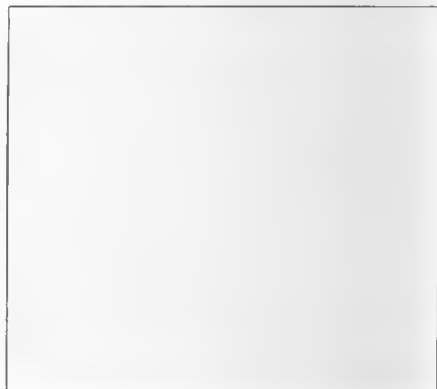
Write a few extra words containing the *r*, such as, return, rice, reward, road, and rose.

BEGINNING STROKES



Important beginning strokes may make or break your letter.

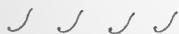
Try it in the air to see that the muscles are not cramped. Spot the place you plan to start, and then hit it as you begin.



Try to keep the beginning and ending strokes uniform in curve and length.



Has the same curve as r. More curve and a little higher than u.



Graceful compound curve ending with a dot. Keep the pen on the paper.



Swing finish. Light line, beautiful.



The only shade on this letter is the filled in dot.



If you wish to use a shade put it on the compound stroke, but keep it light as this letter is not usually shaded.

Write these s words, sing, safe, saws, sea, serve, sleep, slant, season, etc.

KINKY LINES



Slow, cramped action, and poor muscular control is often a mental hazard rather than physical. If you write too slow, you may have difficulty. Find your best speed and use it whenever writing. Some folks can write more slowly than others.

When kinky lines show up, speed up a little, and think it is easy.



Kinky lines are not attractive and should be overcome in all writing.



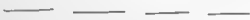
Starts like *i* or *u* with a curve. Complete each line with the same thing that is shown at the beginning of the line.



Snap these shades and leave the tops unretouched.



Finish like *u* with an upswing.



The cross is horizontal to the baseline. Try your arm before putting the pen down. Is it horizontal, and will it make a horizontal line?



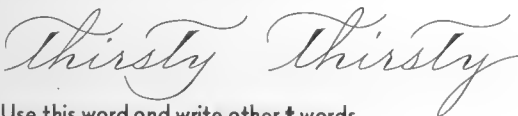
This compound crossing is used above the letter.



Core in crossing is essential. Don't cross when the shade is heavily loaded with ink. Let it dry first then cross. These are unretouched.



Keep the compound cross graceful, and make it with a free arm swing. Retouch the shaded part.



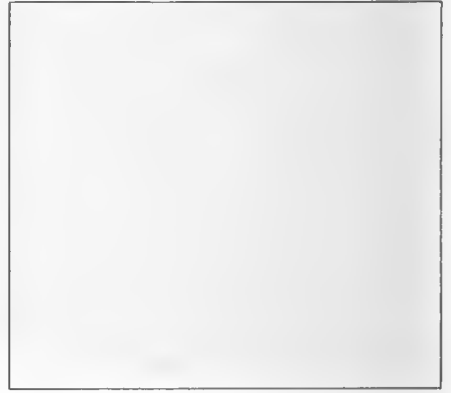
Use this word and write other *t* words.

TOO SLANTING TOO NEARLY VERTICAL

Too much slant in your writing makes it hard to write and difficult to read.

Writing that is too nearly vertical is easy to read, but looks slow and labored.

Pick a slant that gives your own writing snap in appearance, ease in execution, readability, and beauty.



Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.

Like start of small i.

u shape if turned over looks like n.

Finish the same as the small i.

Very seldom shaded in Ornamental Writing.

unselfish unlimited

You are nearing the end of the alphabet of small letters, and can write any word you need.

A sample of my ornamental letters.

Try some easy words and sentences in this space.

FAMILY

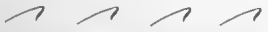


To what family does the **v** belong? Let's call it the check family for convenience. Such letters as **b, o, v,** and **w** belong to this group.

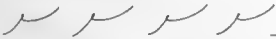
Practicing one letter of a family will help the others as the same principles are used.



Make a list of the different families of the small letters. All of the letters in the check family end with an upswing.



Start with an overturn, and end on the baseline with a compound shaded downstroke.



Stop on the retrace and lift the pen.



Complete the letter.



Try words using **v** such as, very, vases, verse, and visit.



Make up your own words and sentences for practice in the space below.

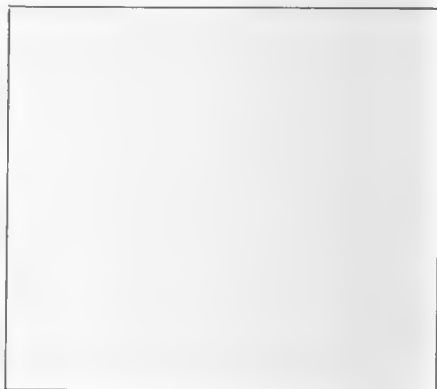
ALIGNMENT HIT THE LINE



To hit the line you must look at it.

Focus the eye on the spot you wish the pen to hit, and you have the best chance of doing it.

Alignment is governed to a great degree by the sight.



If you use unruled paper to write upon, it is well to draw light pencil lines, or use an undersheet that is ruled.

u u u u _____

Start like *u* with an underswing.

u u u _____

Keep both parts even in width.

u u u _____

End with a closed loop slightly above the *u* part.

u u u u _____

Only shade used is the closed dot.

wi ur wo we ow _____

Write these easy small letter combinations.

winner winner _____

Win the admiration of your friends with your ornamental writing.

Make up your own words and sentences for practice in the space below.

SEE YOUR TEXT

As you use this text it is very important to visualize correctly each letter, and part of the letter. You can only recall, and make what you can see.

Study of form is therefore of utmost importance to you, for if you can see it correctly at first, you need not undo and re-learn.

This text gives you the models to see and study. It tells you how to write ornamental penmanship, but to actually learn it, you must put forth the effort.



Like what other letter does the x start?



Cross up from the baseline.



Shade is seldom used with this letter.



Write this word slowly, using many pen lifts.

Write the whole small alphabet up to the x using the shades you remember.

Now look back and compare with your previous pages.

Note the improvement.

ANGULAR LETTERS



This type of writing often makes a speedy looking page, but hard to read. Curves are more pleasing to the eye, and less fatiguing. Since this is a skill of grace and beauty, we avoid angles in letters such as, e and l, and the tops of n, m, z, etc.



Core should be taken to round the hump on the small letter y.

x x x _____

Write like x but use a shade.

j j j j _____

Make like j or g seldom shaded.

y y y y _____

Try to keep the letters uniform in size and shape.

y y y _____

Use these variations.

y y y _____

Be sure to retouch the bottom.

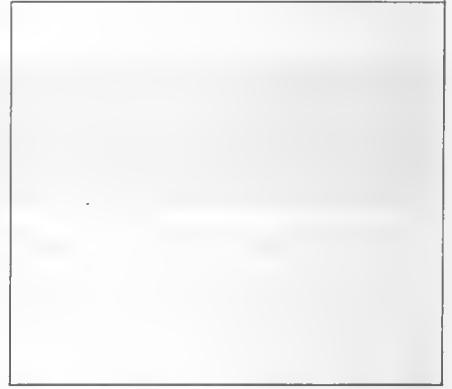
yours yours yours yours _____

Write it several ways.

SPACING



Extra wide spacing is not as readable as close spacing, but a uniform average width between letters is most pleasing. Between lines there may be more space than in business writing, but not so much space that each sentence stands alone, and not as a part of the whole page.



The small letter **z** is an easy letter to make, if you visualize it carefully. The first part of the letter is merely a hump, like the first part of the letter **n**, with the added lower loop.

~ ~ ~

Like start on **n** or a hump.

z z z

Much like the **y** but slightly curved.

z z z

Slow at the baseline. Shade is seldom used with this letter.

zeal zeal

Try it with the shaded **z**.

zone zone

Fill the space with **z** words such as, zoo, zone, zero, and zeal.

zo ze za oz izz

Try some of these easy letter combinations.

The capital letters start on page 69, and complete the book.

FIGURES IN ORNAMENTAL



In making ornamental figures use some finger action.

It goes without saying, that if a person had to make ornamental figures all day long, much arm action would be necessary.

For the most of us however, the making of ornamental figures is not an all day job. For this reason some finger action may be safely employed.

Note carefully where the figure starts and where it ends.

Draw the figures in pencil the best you can.

Complete each line with the same thing that is shown at the beginning of the line.

After filling the page, go over each figure with pencil correcting any imperfections before making it in ink.

0 0 0

Zero is very similar to the small *a*, but slightly narrower.

1 1 1

Keep the upstroke short on the 1, and the bottom of the shaded stroke retouched.

2 2 2

Start with a loop and make the head of the 2 much like a question mark.

Use the shade on the downstroke.

3 3 3

Start like the 2. The small closed loop in the center is at right angles to the slant line. Rest the lower part on the baseline, and end with a dot.

4 4 4

Spread the pen to start the 4, and make the cross stroke a gentle compound curve.

5 5 5

Start the 5 with the light line. End with a straight stroke going from left to right.

6 6 6

This 6 is a trifle taller than the figure 1 or 2.

7 7 7

Start the 7 with a dot. Swing to the right with a gentle compound curve, then down and through the baseline.

8 8 8

Eight is a combination of compound curve strokes. Keep the figure well open, and start to the left, and end with an upward push.

9 9 9

Starts much like the small *a* unshaded. Draw the stem of the 9 below the baseline, and retouch the shade.

! ! !

Try to get square tops. Exclamation marks, are made much like the small letter *t*.

? ? ?

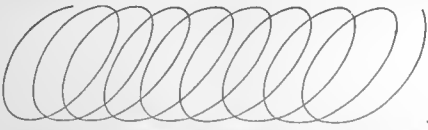
Question marks are shaded like the figure 2.

" 1 2 3 4 5 6 7 8 9 0 + - " ; .

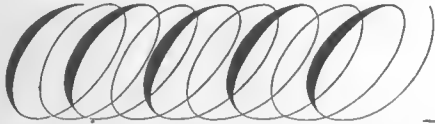
Try these quotes, and the figures from 1 to 10.

PRACTICE POINTERS

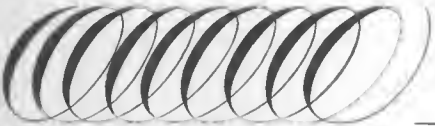
Now don't be afraid to practice quite vigorously at times on the work given. It would be well if you would double the size of the copies at times, and at others to reduce the size a half and double the spacing. After practicing the different styles in this way always finish your work by practicing the size and spacing given in the copies. Keep your pens in good condition, also your ink. Good material is essential, and it need not necessarily be expensive.



First try this direct extended oval exercise without shading.

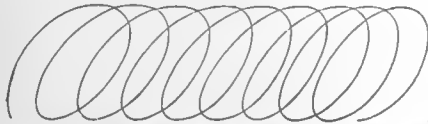


Now try shading every other downstroke.

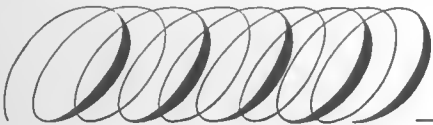


Shade each downstroke. Keep the shades uniform in length and in thickness.

In these exercises, it is not well to attempt to see in detail the forms as they fall from the pen, as the pen must travel faster than the eye can travel and observe detail. Instead of looking intently either at the top of the exercise or at the bottom while making it, the better plan is to look at the exercise as a whole, keeping the pen moving horizontally across the page so that the exercise will rest on the base line. In the diminishing exercise, simply see that the exercise is diminishing uniformly and at the right ratio. After the work is done and the pen lifted from the paper, the eye can then look the work over and detect where it is faulty in detail.



Make this indirect extended oval exercise without shading.



Shade every other downstroke.



Now shade all the downstrokes.

All that the eye can hope to do while the pen is in motion is to detect whether the exercises are uniform in height, spacing and slant, and whether they are resting on the base line, whether the diminishing ones are diminishing at the right ratio, and whether the shades are right in width. At the same time secondary consideration may be given to such matters as curvature, symmetry, etc.

The first thing to consider is the shape of the farm. The second thing to consider is the location of the shade. The third thing to consider is the shape of the shade and where its heaviest part occurs. The ability to make what is known as a "swell" shade—a shade that increases gradually until a maximum width is obtained and then instantly begins to diminish is not acquired in a day. Almost any one can make a long, monotonously heavy shade, but only an expert can make a shade short and swelling in the center. To make a short shade that swells well in the middle and tapers gradually both ways, requires a quick, responsive, flexible, elastic, up and down action.



This direct extended diminishing oval exercise helps control. Slow down as it gets smaller.



Shade every other downstroke.



Put the shade on each downstroke.

In order to make the direct oval as shown, start the motion before you touch the pen to the paper, and endeavor to curve both sides equally, placing the heaviest part of the shade at half the slant height, which is above half the height of the form. See that the shades swell in the center and taper gradually both ways.



Try it indirectly without the shade.



Use a shade on every other downstroke.



Shade each downstroke but try to space the shades evenly.

ALIGNMENT



The uniform height of small letter combinations and capital letters means good alignment, particularly if it is uniformly spaced on parallel baselines. In Ornamental Writing there are some slight variations which seem to enhance the beauty such as, the tip of *r* and *s* which may be a little higher than *a*.



To keep your capital **A**'s in alignment, make them as nearly as possible the same size and shape, and line up on the baseline.



Start with the top horizontal to the headline. Keep the upstroke rather flat.



The finish stroke is split by the baseline.



Lift the pen if you wish, until you gain confidence.



Try it starting with a dot.

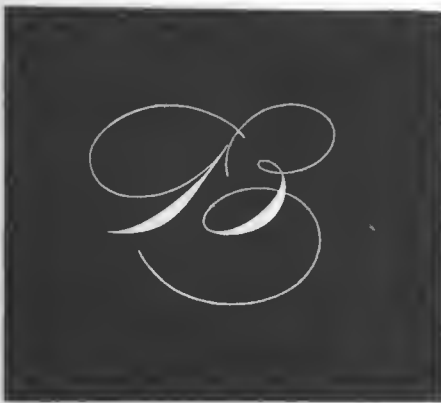


Now try the letter with a horizontal oval to start. Both ovals should balance, and look nearly alike in size and shape.

Are you gaining in your work? _____

Try this sentence on practice paper or same other page in your book.

MY ORNAMENTAL WRITING



In the square to the right draw the letter in pencil the best you can.

After filling the page, go over the letter with pencil, correcting any imperfections before making it in ink.

Correct visualization makes writing easier, as then you will recall the correct image you write.



Complete each line with the same thing that is shown at the beginning of the line.

Ornamental Penmanship is a fine art which every normal person can learn.



Horizontal ovals — no shade — free arm swing.



Keep shade low and snappy.



Made easier along with the oval.



Lift the pen after the shade, until you gain confidence.



Try it fuller, and cutting through the capital stem stroke. Now start the second part of the letter in front of the capital stem.



End with a nice swing. Try this sentence on practice paper or some other page in your book.

FLAT OVALS



Flat ovals differ from slanted ovals in that the axis is parallel to the baseline.

Draw this model as carefully and perfectly as you can, for you are forming a lasting impression of the letter, and it should be made accurately.

Correct visualization makes writing easier as then you will recall the correct image as you write.



Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



Lift the pen after the shade to build your confidence. Keep the oval horizontal and full, but without shading it.



Half on one side of the baseline, and one half on the other.



Keep shade up high. Use both horizontal loops about the same size and well balanced.



Try a few words starting with C.



DO YOU HAVE THE RIGHT TOOLS ?

This is a good time to check your materials.

Is your oblique penholder properly adjusted?

Is your chair and table the right height?

Does your ink flow freely and make a nice light hairline, and a heavy black shade?

The parts of the most graceful capital letter **D**'s are harmonious. The two downstrokes have a parallel effect, and the three ovals look about alike in size and shape. The small loop in the **D** stands up on the baseline. Keep the shade high and all above the baseline.



Horizontal oval, well rounded, no shade.



Lift the pen after the shade to build your confidence. Use full arm swing to make the complete letter.



Same size horizontal loop as above. Make the baseline split the horizontal loop.



Keep shades high and loops looking alike.



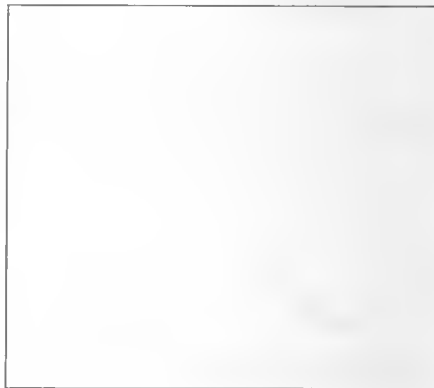
You need a good **D**, so work on it until it is yours.

POSITION



Your position is very important. It is divided into several important phrases; arm position, hand and finger position, body position, (feet, back, and head), and paper position.

The thing to remember is to use healthful position, and one that will give you the desired results.



By sitting in the correct position it is easier to make the forms of the letters accurately.



Use a free swing — no pen lifts.

Start with a curved stroke, and try to make the small center loop at right angles to the slant of the letter.



Complete each line with the same thing that is shown at the beginning of the line.



Try this style of letter. Pause at the point on the top.



Try this phrase.



Keep the ovals of this signature horizontal, and alike in size and quality of line.

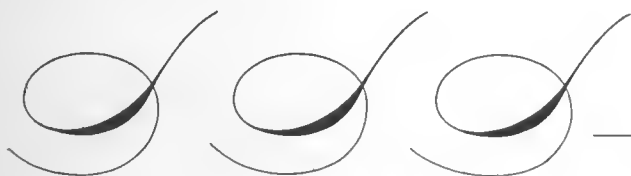
The exercises from which the capitals are formed should be bald and yet delicate. This double quality demands that they be executed in a bold-like manner, but with a touch that is delicate and uniform. Considerable power should be generated and held in reverse in order to do the work confidently, gracefully and with ease.



Keep the strokes snappy and the ovals horizontal.



Use only a slight curve to start.



Finish with an easy swing lifting the pen on the move.

In order to make capitals well, it is necessary to see that the forearm is not encumbered with unnecessary clothing. The arm should act freely on the muscle in front of the elbow. The elbow itself may be right off the edge of the table but the full weight of the arm should rest on the muscle which should be near the edge of the desk.



Keep ovals parallel.



The second shade is a light one.



Combine the parallel oval effect with the swing finish.

POSITION



Your position is very important. It is divided into several important phrases; arm position, hand and finger position, body position, (feet, back, and head), and paper position.

The thing to remember is to use healthful position, and one that will give you the desired results.

By sitting in the correct position it is easier to make the forms of the letters accurately.



Use a free swing — no pen lifts.

Start with a curved stroke, and try to make the small center loop at right angles to the slant of the letter.



Complete each line with the same thing that is shown at the beginning of the line.



Try this style of letter. Pause at the point on the top.



Try this phrase.



Keep the ovals of this signature horizontal, and alike in size and quality of line.

THE CAPITAL STEM



Many students have practiced for hours to perfect this stroke. It may be used in many ornamental letters. Try to make it easily and gracefully. Keep the shades short and snappy, as they rest on the baseline. There are many forms of the capital stem.



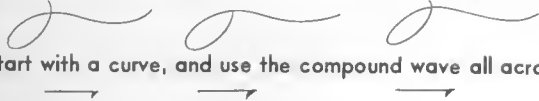
The compound curve is one of the most difficult strokes to control. It is made in this letter with a shade, and in some other letters it is unshaded. As a general rule, the shorter the compound stroke is made the easier it is controlled.



The Capital Stem is a graceful compound stroke. Keep the shades sharp, and lay them on the baseline.



Keep well balanced, using the half below the line equal to that of E.



Start with a curve, and use the compound wave all across the top.

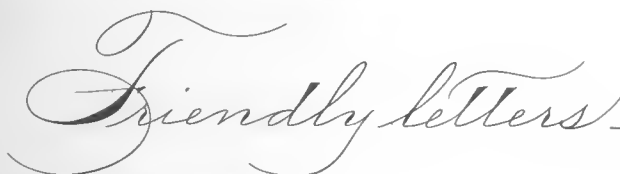
Cross the stem when it is dry. Spread the pen and pull down to complete this crossing.



Keep your shades low. Cross on the capital stem after it is dry.

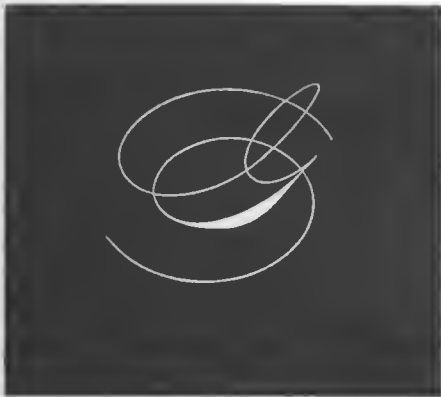


Try this style letter, and you will find it interesting.

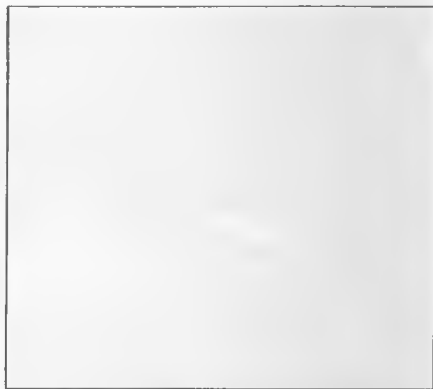


Complete this sentence.

SIZE



Uniformity of size is of utmost importance. The capital letters and parts thereof, should match, or nearly so in size. The small letters should be uniform in size. Some artistic license is permissible in creating a page or signature where overall appearance may alter the size of certain key letters.



When you get to the place where you can make a few good letters, do not stop. Continue your practice until the average of your writing is good.



Horizontal unshaded oval, and a pause before starting down. The pen is very seldom raised at this point, so keep your pen on the paper when you stop.



Raise the pen after the shade to gain confidence.



Now make it all in one swing. Keep the shade low, and resting on the baseline.



Write a complete sentence. Make up your own.

PEN LIFTS



In Ornamental Writing there are many more pen lifts used than in Business Writing. They help to hold your control, and think the letters through. As you use pen lifts make sure that they do not show. Stop at the right place, and start so that pen lifts are not noticeable.

How many pen lifts do you use in writing the capital **H**? On this page we have shown three, count the penlifts in the other letters of the alphabet.



Start near the baseline, and make a horizontal oval. Keep the shade low and rest it on the baseline.



Make this stroke from the baseline upward, keeping the beginning fairly straight. Then swing off to the right lifting the pen on the move.



Slight retrace on the second stroke for the small loop.
Make the baseline split the horizontal loop.



Try this style to see how you like it.

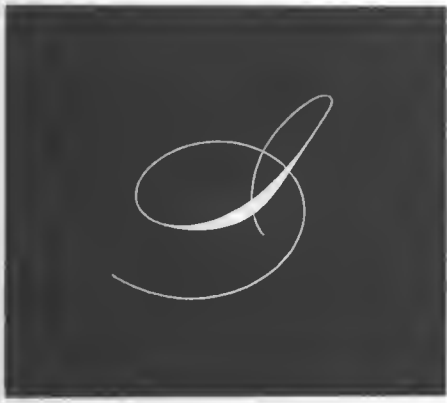


Keep the shades low and ovals smooth, make the horizontal ovals balance each other.



Try joining the capital letters.

SLANT



The slant of your writing means first of all uniformity, next it should be more slanting than business writing so that it looks like it was written with speed. It will have more dash and abandon if written with more slant. Vertical writing looks slow, and labored.



Draw lines along the backs of the capital I to test your slant. Ornamental Penmanship is a pleasing and profitable hobby.



Use an upward push starting below the baseline.
Keep the back fairly straight and the shade low, resting on the baseline.



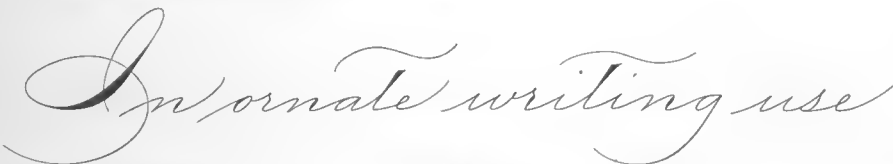
Horizontal ovals, half on each side of the baseline, give your work uniformity, grace, and beauty.



A greatly overworked letter, so learn it well.



Try this double oval style, without lifting the pen.



Finish the sentence .

Use your arm.



Finish the sentence telling Why! or What!

CONCENTRATION



Hit the spot you aim at by focusing the eyes on the point you wish to hit.

In most cases when you miss the point you aim at, it is a matter of concentration and eye focus.

Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



Concentration in writing means the centering of all your efforts or energy on the thing you are doing.



Horizontal ovals kept half above and half below the baseline.

Start near the baseline.



This letter is made without pen lift.

Keep the shadow low and below the baseline.



Complete the sentence.



Try a few signature combinations. Write your name.

Do not fail to keep the position recommended, that of having the forearm at right angles with the connective slant. Shift the elbow to the right often or the paper to the left. For capitals, the arm may be held more nearly at right angles to the line on which you write. As will be seen, the heaviest part, the shade is about half the height. It is necessary that you study form and secure accuracy in capitals as well as in small letters. These letters should be made with a full, free, circular action. The shades should be made with more than ordinary force and firmness, though not stiffly. If you are thoroughly interested in your work, you will derive much pleasure in acquiring them. Confidence is essential in bold, delicate, graceful, accurate capital practice. Observe carefully the location of the shade, where it is heaviest, where it begins and terminates, etc.



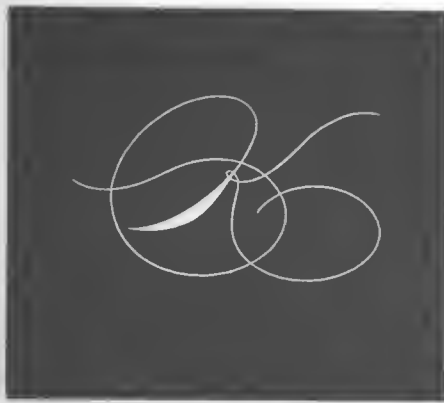
Keep the ovals well rounded and the shades snappy as you make these exercises.



Make the letter **K** five ways, using the initial strokes just practiced.



BEAUTY OF SHADE AND LIGHT LINE



Ornamental Writing is a combination of shade and light line, combined in graceful harmony.

The quality of pen, ink, paper, and the skill of the writer all contribute to the beauty of the writing.

The penpoint should be held in line with the shades. Getting on even pressure on both of the pen nibs is essential to the writing and makes the pen last longer.



Use a low horizontal oval to start, and place the shade in the center of the oval.



This graceful compound curve is tied to the stem with a small loop. Try to keep the shade low enough to tie above the shade.



Join the three letters. It is easy if made in separate parts.



This style is used for variation.



Write a sentence of your own.

MOVEMENT



The right movement at the correct speed, often means the difference between good controlled arm movement writing and loose, scrawley, illegible hand.

Each letter, or part of a letter has a movement best suitable to it. Find that movement and use it.



Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



Keep the shade low and on the baseline. Complete each line with the same thing that is shown at the beginning of the line.



Make horizontal ovals equal distance on both sides of the baseline.



Keep the shades low.



Try this signature, and your own.

Set the shade of the second letter in the horizontal oval of the first.

UNIFORM HUMPS



Hump letters need uniformity.

Even though the humps may vary in size or shape slightly, they should look alike to the reader.

Complete each line with the same thing that is shown at the beginning of the line.



A famous football coach once said, when speaking to his team before the game, "They put their pants on one leg at a time the same as you do." The best ornamental penmen write each word one letter at a time, the best they can, the same as you do.



Start low and keep the horizontal oval round.



Hesitate on the check, but don't lift the pen.



Set each letter in the horizontal oval.



Try this letter joined, lifting the pen where needed.



Connecting the large *a* of the word with the capital letter is sometimes done. Finish the line.

FAMILIES



Many letters are similar and have similar parts which distinguish them as belonging to families.

For example, any letter beginning like this **N**, could be considered to belong to this family, such as **N, M, H, W, X, and Z**. It is well to practice letters in families.



Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



Try this double horizontal oval, and place the shade in the center of the second oval.



The last horizontal oval is divided in half by the baseline.



Try them separately by writing each letter independently.



Now join them together in one continuous string.

Try joining some other letters in the same family.

OVALS

Two thirds as wide as high is a good rule for slant ovals. For horizontal or flat ovals it is just the opposite, or two thirds as high as wide.

Keep the ovals smooth, and eliminate flat places by testing the arm before writing.

If the arm catches as you try it, adjust it until the catch feeling is gone, then the letter will be smooth.

Cultured and refined people enjoy good ornamental penmanship.



Start with a light line. Add the shade on the second parallel line. Keep the shade within the oval.



Split the finish horizontal oval with the baseline.



Parallel lines give the desired effect.



Try the shade on the first stroke, and make it all in one swing without the pen lift.



Try writing the name of your State University.

FORM



Writing Forms are not created over night. They have been passed down through generations of study and perfecting.

Learn what has been done before attempting to create new forms. Perfect the most used forms first, and establish a background on which to build other variations.

There are as many as twenty-five different styles or forms of the capital letter **P**. It is well to master one form, but it is also very interesting to try several different forms, such as shown on this page.



The Capitol Stem is very important. Try to master it, as it can be used in many letters.



Start below the baseline, and keep kinks out by using the full arm swing.



The use of a dot may, or may not add to the beauty of the letter depending on how it is made, and where it is used. Try it both ways with and without the dot.



Three other easy styles. Can you swing them off?

Before proceeding further, we wish to emphasize the qualities of gracefulness, symmetry and accuracy. Absolutely accurate writing is not desirable, for it can be secured only by drawing means. And it is not accuracy in writing that is so appealing to the eye as it is gracefulness. Graceful writing is more easily obtained than accurate writing by free hand means. Once obtained, it can be retained to a far greater extent than accuracy. Therefore study the curvature of lines, as it is the kind and delicacy of curve that determines the gracefulness of the strokes.

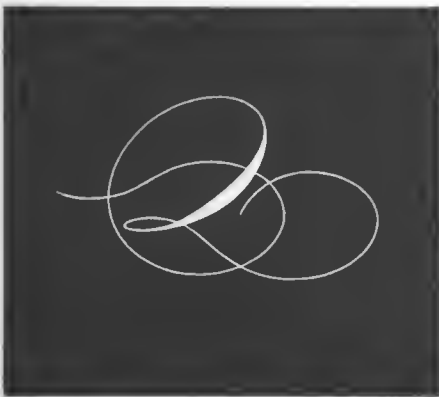


Another fine art quality in writing is that of symmetry. It has to do with forms as a whole, while gracefulness has to do mainly with lines. Forms should be symmetrical, that is they should balance well and appear to have been made in an offhand manner. The capital O, for instance, is symmetrical, as both sides curve the same and ends curve the same. It is not symmetrical if one side curves more than the other, or if one end is more rounding than the other. Thus it is that loop letters should have the same curve on both sides of the loop. Otherwise they will not be symmetrical. A loop that has a straight line on one side and a curve on the other is not symmetrical; no more so than a tree that has all of its limbs on one side.



Begin therefore to question yourself thus: Are the curves in my small letters graceful? Are the loops symmetrical? Are the ovals in my capitals symmetrical; that is, are the curves the same on each side, or nearly so?

SPEED



Varying speeds exist in each letter, as there are parts of the letter that may need to be made faster than other parts.

Often this is referred to as rhythm of each letter. It is much like driving a car, you start smooth, slow down for difficult or dangerous places, and speed up on the free open swings.

There are some letters in which a penman has no resting place, and these letters are usually made with more speed. The capital letter **Q** has one stop which occurs after the shade.



Start low. Keep the horizontal loop well oval shaped, and the shade low. Place the shade in the center of the horizontal oval.



Just like the finish of the capital **L**.



Try this letter joined in a series. Always lift the pen at the shade and at the end of each letter.



Finish the sentence in your best writing.

Before proceeding further, we wish to emphasize the qualities of gracefulness, symmetry and accuracy. Absolutely accurate writing is not desirable, for it can be secured only by drawing means. And it is not accuracy in writing that is so appealing to the eye as it is gracefulness. Graceful writing is more easily obtained than accurate writing by free hand means. Once attained, it can be retained to a far greater extent than accuracy. Therefore study the curvature of lines, as it is the kind and delicacy of curve that determines the gracefulness of the strokes.



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Begin therefore to question yourself thus: Are the curves in my small letters graceful? Are the loops symmetrical? Are the capitals symmetrical; that is, are the curves the same on each side, or nearly so?

SPACING

Readability is important, and spacing gives your writing either readability, or the lack of it.

Uniform spacing between letters and words is important.

Enough space between sentences and page arrangement, add to the beauty and readability of your finished writing.

Spacing gives your writing readability or a lack of it, which is very important. The spacing of the capital letters in the signature below means much to the general appearance of the signature.



Like start of B. Keep the shades low and snappy. Complete each line with the same thing that is shown at the beginning of the line.



Round heads and horizontal ovals, gracefully joined by a compound stroke and small loop.

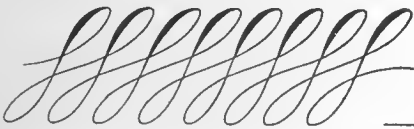
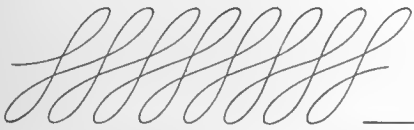


Try to keep the letters uniform in size and shape.



A beauty if well made, and easy too. Make up your own combination for practice too.

No exercise is better suited to the development of the ability to make a short shade, and to place it high or low upon the arm at will, than the long s exercise. Study carefully the form of the exercise unshaded as given. Notice carefully that the up and down strokes are curved about equally, and that the upper and lower loops of the exercise are the same in size and slant. Practice upon the unshaded exercise until you can make the form well. Then practice it, placing the shade below the crossing, but not with the heaviest part touching the base line. After having mastered it, take up the one with shade at the top, above the crossing, practice it until you can make the shade short and near the top. Next practice in making every other arm shaded above and every other arm shaded below, but not allowing any of the shade to extend as far as the center of the form. Finally, to become complete master of the art of shading, practice the final form of the long s exercise wherein it is shaded both at the top and at the bottom. This requires an unusually quick, elastic and responsive action—an action that many who call themselves professionals have never attained.



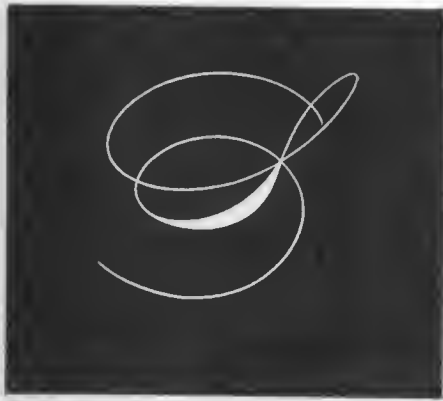
No finger action whatever should be used in the execution of capital letters. The fingers should hold the pen, and grip it somewhat more tightly when making a shade than light lines, but no conscious effort is necessary in this particular. If the fingers are allowed to act in conjunction with the arm they will almost invariably weaken the arm and flatten the avals. The shades on the capital stem are located on the lower half of the letter and heaviest part near the base line. The slant of the shade should be on an angle of about twenty-five degrees.



FOR CAPITAL PRACTICE

See that your shades are comparatively short, smooth and fat, and your avals full, free and graceful. To secure these essentials you must let the arm revolve freely on the muscle within the sleeve at the elbow, using a pretty brisk and forceful, yet delicate action. The power should come chiefly from the shoulder. The muscle in front of the elbow must serve as the main center of motion and of control. This rest may be near the edge of the table. In fact, the elbow may be off the edge of the table, but the whole weight of the arm should rest. The arm may be placed further on the table for small letters.

FLAT OVALS



Flat avals, or harizantal avals as we have called them here are mainly used in this type af writing.

They should all be similar size and shape, and the axis should be parallel ta the baseline.

Practice an ather paper. Record your best efforts in this baak, sa you will have a complete record af your prapgress.



Many penmen write the capital **S** without lifting the pen.

It is a letter which is made af nice flat avals and with an easy arm swing.



Made with a free arm swing. It is nat necessary ta break it into parts unless it gives you canfidence to carry an.



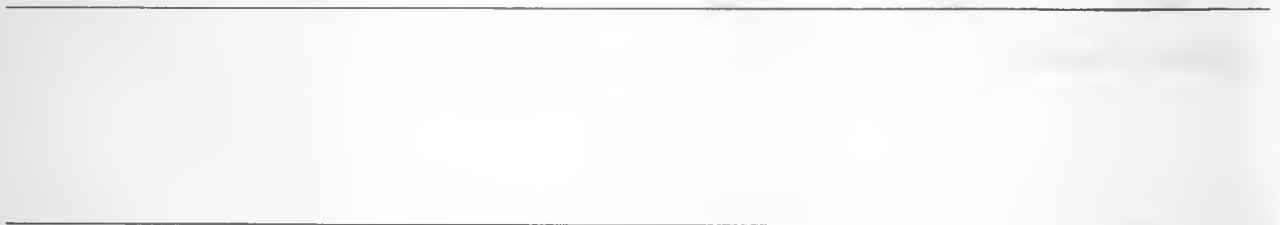
Much like the finish af the **F**.



Try the finished letter without lifting the pen.



Finish the sentence.



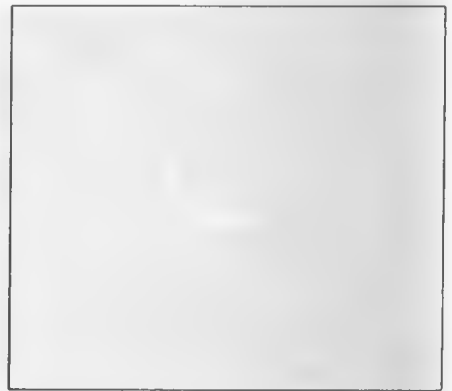
TOPS

Groceful compound curved tops may meon much to your writing. They should be freely mode and quite curvocious.

If they are mode on a line they should go over ond below about the some ount.

SKIPS IN THE LINE

Ta ovoid skips in the line, use several sheets of poper as a cushion under the paper on which yau ore writing. Don't try to potch them after they are made, but ovoid them with a cushion and a skillful tauch.



Complete each line with the some thing that is shown at the beginning of the line.



The some stem as in **F** ond **P**.



Like the finish of **S**.



Very light shode. Begin with a curve, and end by lifting the pen on the mave.



Start this letter with the copitol stem.



Try this style for voriotion.



THE VALUE OF AN OBLIQUE PENHOLDER FOR ORNAMENTAL WRITING

The best ornamental writing is done with an oblique penholder. If it is balanced properly your shades will be sharper, and the hairlines more delicate.

The use of a correctly balanced oblique penholder with the right adjustment, allows both nibs of the pen point to ride on the surface of the paper at the same time.



This gives an even flow of ink for your writing, and sharper edges to both sides of your shades. Capital letter **U** is easily joined in signatures with other letters. Try joining it to **S**, **J**, **V**, and **C**.



This is a compound shade for this capital letter.



Make horizontal ovals harmonious and about the same size.



Join this letter in a series to see how easy it really is.



This easy combination is made so by pen lifts, and an easy arm motion.



Take up an exercise or form at a time and stick to it until you have mastered it, or at least made substantial improvement. As a rule, two or three pages at least should be devoted to a form before going ahead. Not infrequently it is necessary to cover several sheets with a form before improvement is shown. Improvement is more the result of critical observation and careful effect than prolonged but indiscriminate practice.



What letters can be made with this stroke? Write them here.

The various principles presented separately and combined need to be studied patiently and then practiced intelligently and perseveringly. Good writing is a growth rather than a sudden attainment. You should not become discouraged if after a few days or weeks practice you fail to write less than half as well as you think you should. The subtleties of script lines, shades and forms are such as to demand the finest quality of our thought to perceive, as well as the finest quality of our effort to create and command. The fair mistress of fine art in writing is quite as evasive, charming and difficult to acquire as the fair mistress of other fine arts.

GRACE



Grace and harmony can be acquired by the average intelligent person like yourself.

This letter is a graceful one when well made.

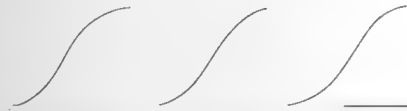
Easy smooth lines, continuously and gracefully made, adds much to your writing.



You can acquire grace and harmony by intelligent practice. The capital letter **V** is a slim and graceful letter.



May be made the same as the **U**, or an extra horizontal oval may be added for variation.



Graceful compound curve for the finish of this graceful letter.



Try to keep a parallel effect with the shade and upstroke.



Use a combination that you can write easily.

Split the finish horizontal oval with the baseline.

MOVEMENT STOPS



Stops in movement are essential to poise, control and form. Where the line reverses you can make a stop and it will not be noticeable to the reader. The **W** has a natural stop on the baseline.

Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



The capital letter **W** is considered an easy letter to make because of the extra stop on the baseline.



Like the start of **H** with the shade centered in the flat oval.



Stop at the check mark, and lift the pen if necessary.



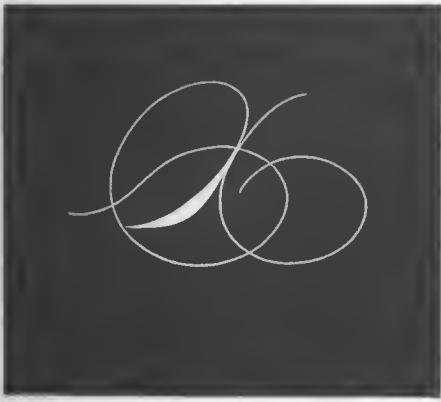
Finish with an upcurve.

Will you try this **W**?

W is easy

Finish the sentence telling Why!

MARGINS



Nice wide margins are hard to keep, but the best penmen leave large regular margins on their work.

In a letter to a friend, not less than three quarter inch margins should be left all around.



Practice on other paper. Record your best efforts in this book, so you will have a complete record of your progress.



Like **H** start low with a well rounded horizontal loop.



It is easy to hit the first stroke if you will look at the spot you want to hit.



Keep shades low and set in the center of the horizontal loop.

Use this space for your own. Try writing the complete alphabet of capital letters.

RULED PAPER



Practice on ruled paper is the best. For letter writing on unruled paper, we would suggest you rule in dark ink a page with ruling the size you wish.

Then place this under your good paper so that the lines can be seen through the sheet you are writing on.



Ruled paper is fundamentally correct for any type of accurate writing. It is also very essential to those learning to write.



Same start as V and U. Complete each line with the same thing that is shown at the beginning of the line.



Seldom shaded, but a light shade is used at times.



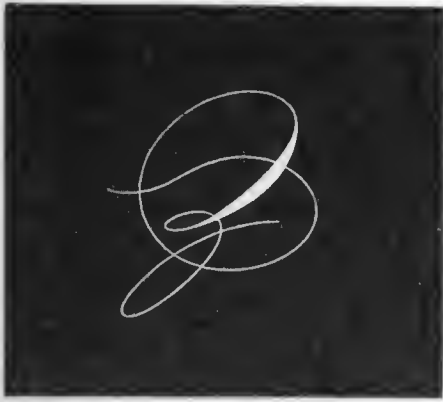
Try it without the shade on the loop.



Use signature combinations for arm practice.

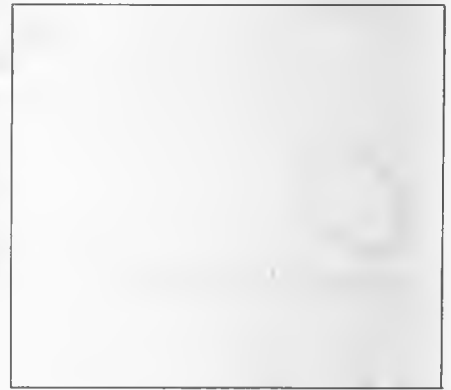


ZEAL



A necessary trait if you would become a fine penman.

If you have finished this book you now are a penmanship enthusiast. Your zeal, interest, and enthusiasm will be with you as long as you live.



In nearly every community you will find many penmanship enthusiasts. It is always interesting to get together with these folks and discuss good penmanship.



Not quite the same as **Q** or **N**, but similar. This shade stands up so that the loop can too.



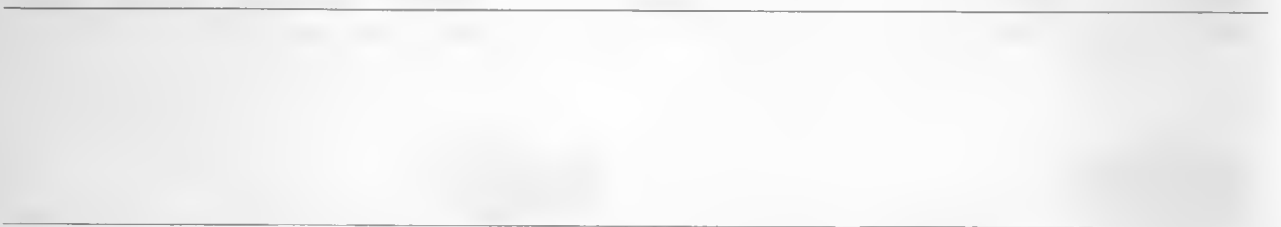
The lower loop is seldom shaded, but a thin shade may be used.



Try it with shade a few times. Which do you prefer?



Can you make this style?



USE THESE EXERCISES TO LIMBER UP AND SMOOTH OUT THE KINKS



Direct oval. Arm off the desk.



Indirect oval. Arm off the desk.



Pushpull.



Little finger on paper.



Arm off the desk.



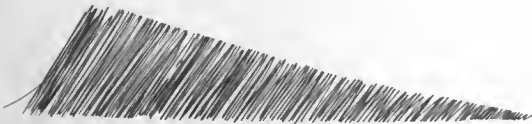
Indirect flat oval.



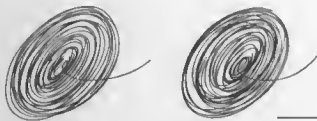
For this direct oval exercise start fast, slow down to here. Arm on the table.



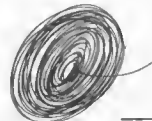
Indirect, slower, slower. Arm on the table. Slower, slower.



Pushpull. Arm on the table. The smaller it gets the slower you go.



Direct — slow in the center.



Indirect — slow in the center.



Direct flat oval, slow in the center.



Indirect flat oval, slow down as you near the center.

There are two movements necessary in the execution of shaded and unshaded lines in capital letters. In order to produce the avals, a horizontal movement is necessary with considerable force in order to obtain the required momentum to make the avals graceful and symmetrical. The other motion is the opposite of the horizontal motion mentioned. That is, it is up and down, or vertical to the surface of the paper. It is one we employ in order to produce the shades, for the pen must be pressed toward the paper and lifted from it quickly, skillfully and elastically in order to produce an increasing and diminishing shade, such as is necessary in high-grade ornamental penmanship. This up-and-down quality must be springy in nature and sensitive, as it involves the touch of the pen to the paper.



THE MOVEMENT FOR CAPITALS

The movement should come chiefly from the upper arm and shoulder. The power should come from the shoulder. The control should come from resting the forearm on the table. The muscles near the elbow should serve as a rubber-like rest, but they must not be rigid. Little or no finger action should be used except to grip the holder more tightly in producing shades.



Try it first without the shade.



With what letters will this exercise help you? Write them here.

The remainder of this book is made up of specimens by many of the Masters. They are for your study — admiration — imitation and help.

LETTER WRITING

A. D. Taylor's penmanship in point of accuracy, grace, delicacy, strength and harmony all combined, we have never seen equaled. Mr. Taylor was truly a genius, infusing into the art of penmanship a refinement it never knew before he lived.

The letter presented is one of the best. The delicacy of the original was such that no process of engraving and printing can do it justice. The method employed is photographically correct, but the screen increases the thickness of the line and roughens it not a little.

Study its arrangement, its effect, its uniformity in height and slant, its grace and harmony, and its boldness as well. Notice critically the initial and final strokes, how daintily they are curved, and how harmonious and uniform in slant. Observe also the perfect spacing between words.

See what slender, graceful, full, free and symmetrical loops have been produced. And such exactness and daintiness in it's is remarkable. The skill required for such precision and freedom is second to that of no other. We are delighted to be fortunate enough to present and preserve it in this book.



G.B.U.

Sabroston.

prof-

July 21, 1898.

W. B. Rose.

Dear Friend,

Your letter,

letter requesting a specimen of my letter, written
some time ago, in due time. I now have great
pleasure in complying with your request.

Yours truly,

W. B. Rose.

Yours truly,

W. B. Rose.

Columbus, O. February 28, 1910

Friends' Penmanship:

Madarasz has contributed to this journal eleven pages of his skill which represent the supreme effort of his life in both penmanship and literature. Each page is a masterpiece of permanent value.

It is eminently fitting that the greatest offhand penman of our time should sum up, in his own language and inimitable penmanship, the lives of some of the most famous authors, warriors and statesmen. This he has done in a way that will surprise even those who are most familiar with his skill.

Watch for the eleven pages.

E. W. Blaser
and
L. J. Blaser

C. P. Janer.

W. B. B.

THE
Janerian Art College
Penmanship
and
Drawing.

Columbus, Ohio
1890

My Friend,

I am very glad to hear
from you and hope you are
well and happy.

Very truly,
Your friend,

W. B. B.

W. B. B.

C. P. Zaner.

E. W. Blaser.

THE
Zanerian Art College.
Penmanship
AND
Drawing.

Columbus, Ohio

3.19.11.

Dear Sir,

I am pleased to

introduce you to a specimen of my

penmanship, and hope it will please you.

Hoping to have the pleasure of hear-
ing from you again, I am,

Yours truly,

E. W. Blaser.

My dear Mr. Brown,

Your letter came to hand.

I mailed your orders and hope they will
please you. Hoping to have the pleasure of
seeing you both as we are.

Yours truly,

Price, Smith & Co.

This writing of Mr. E. W. Bloser's is same of the best of his work.

\$7000.00

Cincinnati, June 4, '96.

Three months after date we promise to
pay Samuel Warner and son
Seven Thousand -----
Value received.

J. R. Warner & Co.

Here is a beautiful little piece of work, accurate in detail and graceful. Written by Mr. E. W. Bloser.

It is the constant endeavor of
the proprietors and instructors to make this in-
stitution the best in the world for all who wish
to master penmanship and engrossing.

Lupfer

^{the} ^{OF}
Zaner, Kelchner, & Bloser
Penmanship

By E. A. Lupfer

American Art College.

Zaner, Kelchner, & Bloser.
Proprietors.

Columbus, O.

3. 1. 1882

Mr. Dear,

We mailed you Catalogue
as requested. Are you thinking of taking
a course in penmanship and art?

We have a fine school.

Yours truly,

American Art College

Zanerian Art College.

Zaner, Kelchner, & Bloser.
Proprietors.

Columbus, O.

12. 11. 1891.

Mr. Ashby:

We are much pleased to know that you intend to be with us again. We have a much better school than when you were here. Thanking you for your kind words and deeds, we are

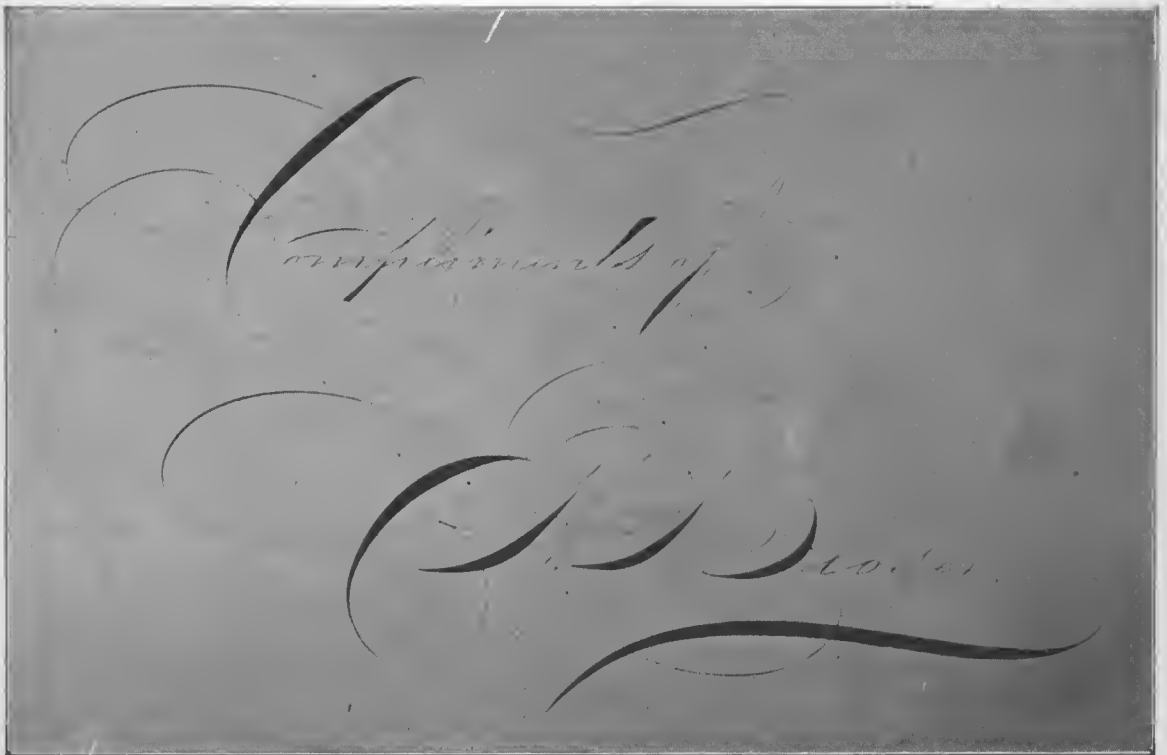
Yours truly,
Zanerian Art College.

Mr. Ashby, of Bowling Green, Ky., Business University, was at one time a student in the Zanerian. The above letter no doubt influenced him to take a course in penmanship. This specimen was loaned to us by our good friend W. C. Brawnfield, Cleveland, Ohio.

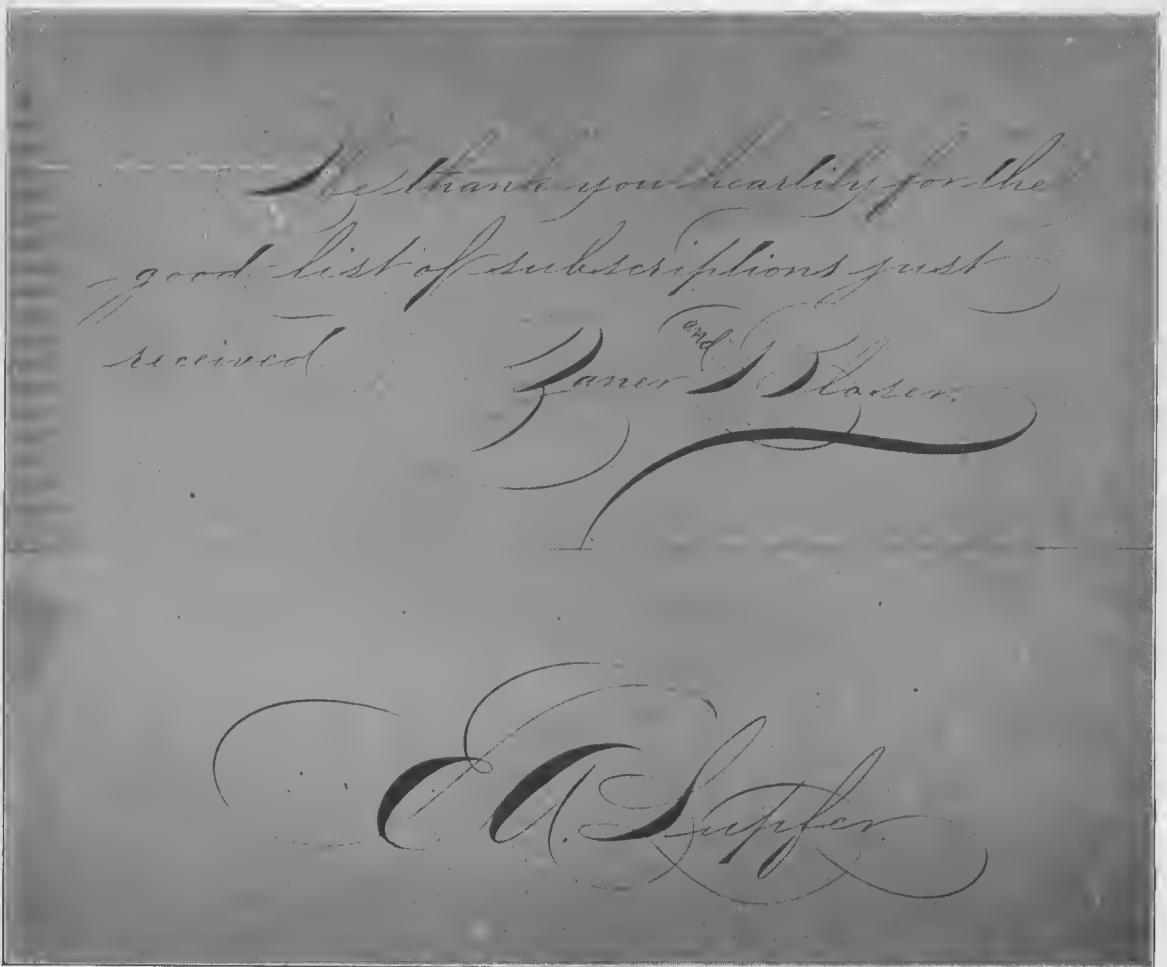
By E. W. Bloser

Through penmanship, many hundreds have been able to secure a good education. Credit the art again.

By S. M. Blue

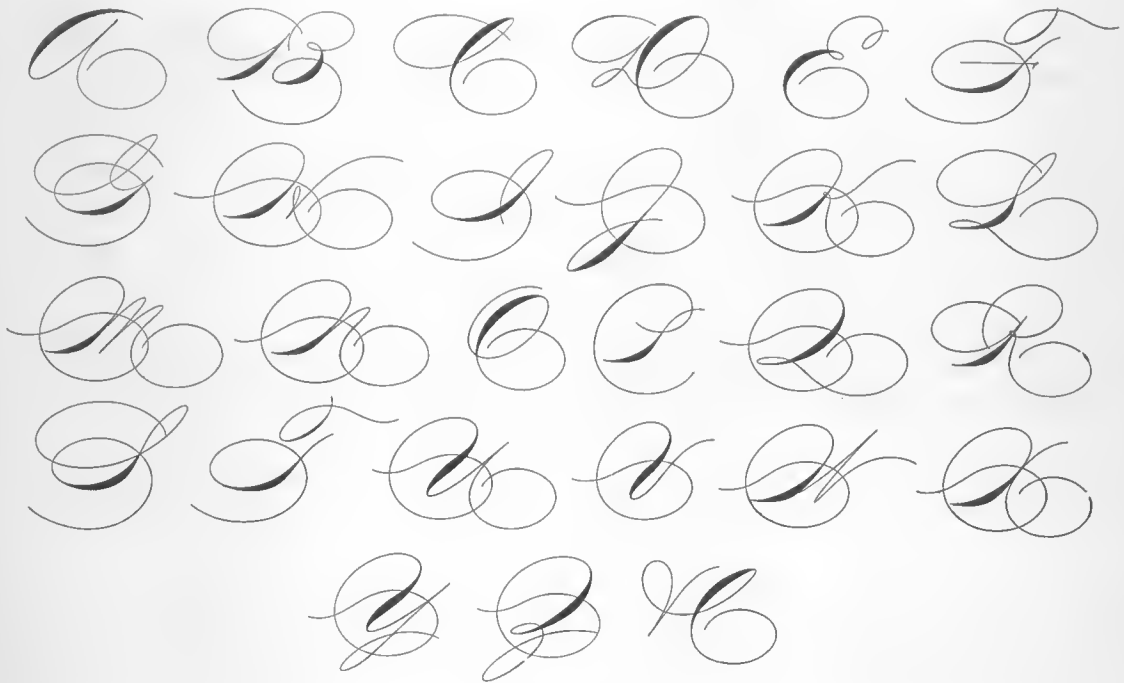


Written by E. W. Blosier

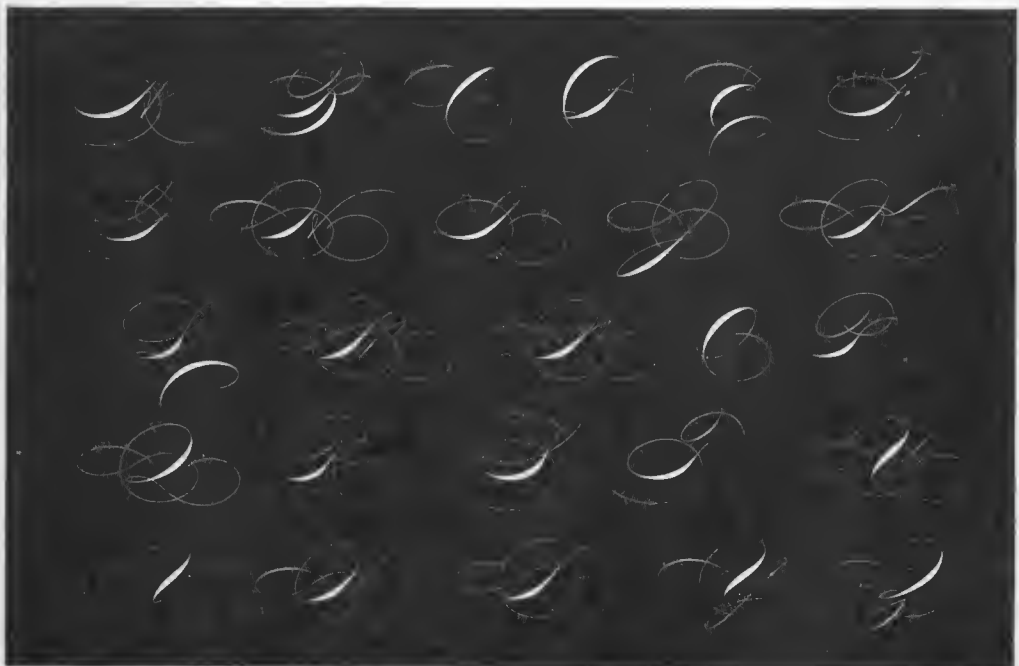


By E. W. Blosier

Standard Ornamental Capitals



By E. A. Lupfer



By E. A. Lupfer

Automobile Alabama Albuquerque A
Baltimore Brownville Bingham B
Columbus Cumberland Cincinnati C
Counington Davenport Duncannon D
Evanston Emmittsburg Emmonsdsville E
Farmington Fitchburg Frankfort F

Georgetown Greencastle Germanville G
Huntington Harrisburg Hendetta H
Ishpeming Irontown Irvingville I
Jamestown Jacksonville Johnsberg J
Kalamazoo Kittanning Kensington K
Lackawanna Lancaster Lambertton L

By E. A. Lupfer

Markelville Marysville Manassa M
Newbrough Norristown Newport N
Owensborough Oklahoma Orangeville O
Pennsylvania Pittsburgh Portsmouth P
Quakertown Queenstown Quinland Q
Richmond Robertsburg Rockland R

Shenandoah Shermann Sottand S
Tennessee Toronto Toledo T
Uniontown Uricksville Uruguay U
Valparaiso Vancouver Versailles V
Waynesburg Winchester Worcester W
Youngstown Yorksville Zanesville Z

By E. A. Lupfer

Friends

"We never know the value of our friends. For while they live we are too busy to love to their faults, and when we have lost them we see only their virtues."

By E. A. Lupfer

Columbus, Ohio, Jan. 1, 1945.

Dear Lillian: I am getting along nicely at the Zanerian and have already accepted a position. The time spent here has been most enjoyable and profitable. The students are enthusiastic, sociable and industrious, and the instructors are always willing to help.

Anyone can master this interesting art.

Yours,

Edgar S.

Gertrude

By E. A. Lupfer

"Oh the perfect peace and quiet
Of the fair midsummer day
As upon the rippling waters
Heavens lights and shadows play

By C. C. Canan

Columbus O
A. Lupper.
Dear Sir,
You see
in this a specimen of my
penmanship
Yours truly,
C. P. Zaner

By C. P. Zaner

Columbus, C.

6, 9, 1903.

A. J. Karlen,
Vilas, S. D.

Sir,
Your favor of recent date
is received and in this you have
a specimen of my penmanship,
corresponding style.

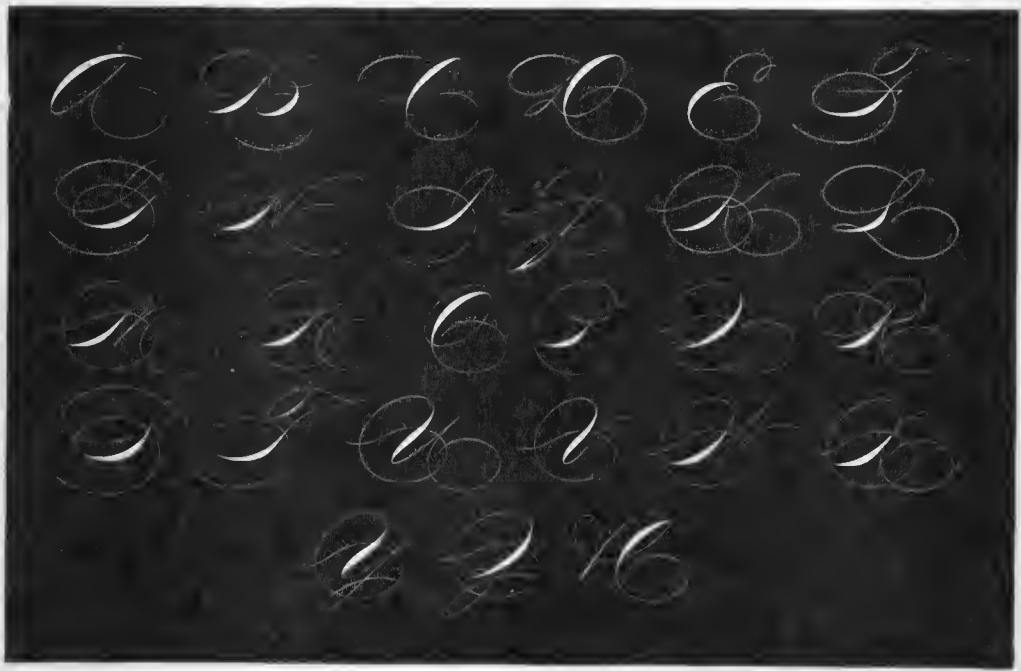
Hoping it will please,
I am,
Yours truly,

C. P. Zaner.

By C. P. Zaner

Ornamental penmanship should be that
style which admits of flourish, shade, grace,
delicacy, accuracy — all of the beauty that can
be put into it. It should be written with
a fine, elastic pen and an oblique holder —
fine art instruments

By S. M. Blue



By E. A. Lupfer



By P. Z. Bloser



By E. A. Lupfer

Zanerian - The greatest
school of penmanship
in the world - its graduates are
the leaders of our profession - it
will pay anyone to take a thorough
course in business and ornamental
writing at this institution

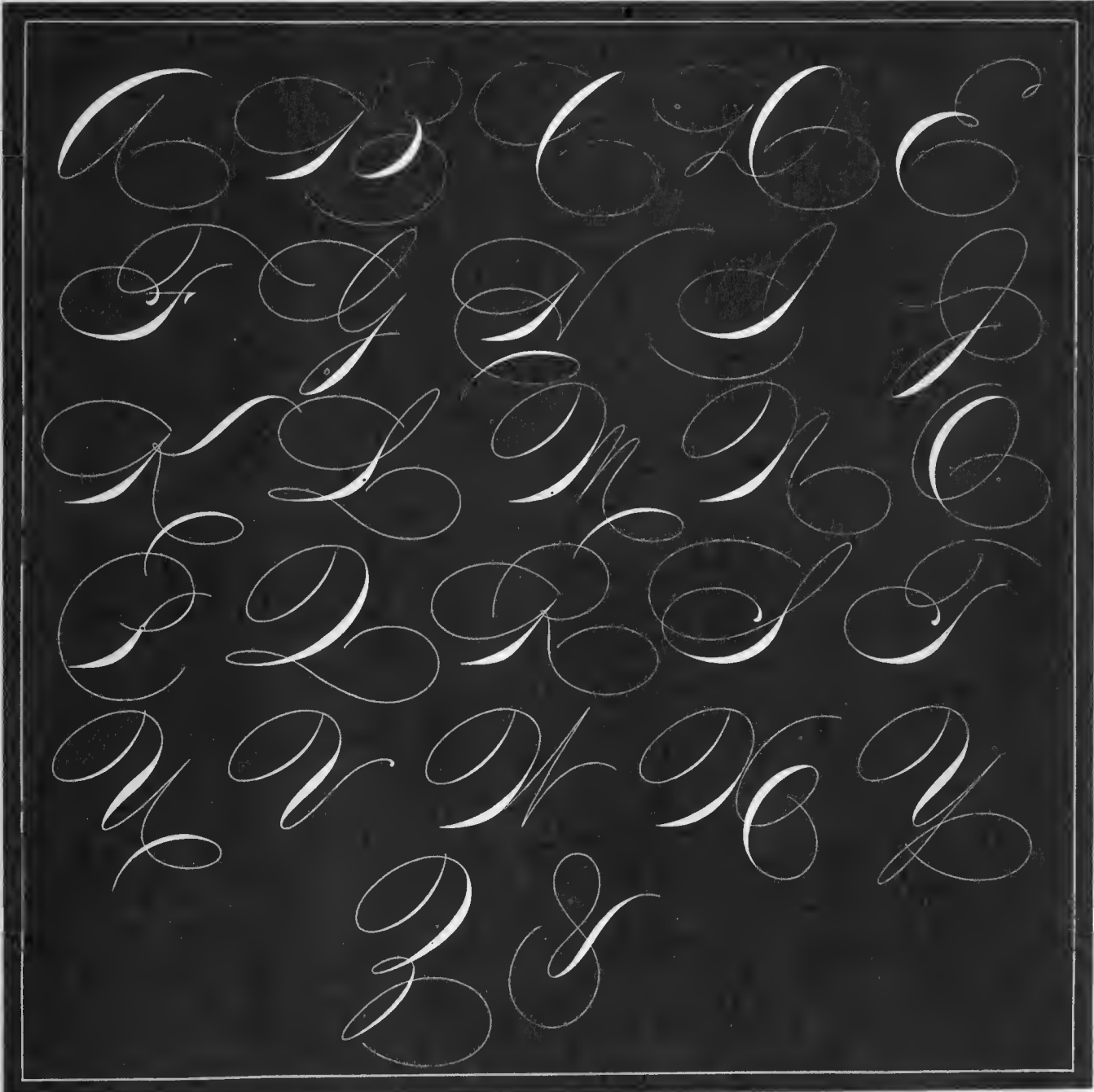
By D. E. Knowles

Beautiful penmanship,
like elocution or music, is an ac-
complishment that naturally at-
tracts persons of refinement and
artistic inclinations.

By C. P. Zaner

Neatness is a very desirable quality in writing
We improve in proportion to the effort expended

By H. L. Darner



By H. L. Darner

C. A. Lupper.

Yours sincerely,

H. L. Newark

P. Z. Blosier

By P. Z. Blosier

Knowledge

When you know a thing, to hold
that you know it; and when you do not
know a thing, to allow that you do not
know it, this is knowledge. *Confucius*

L. C. Collins

H. P. Behrensmeyer,
Quincy, Ill.

By H. P. Behrensmeyer

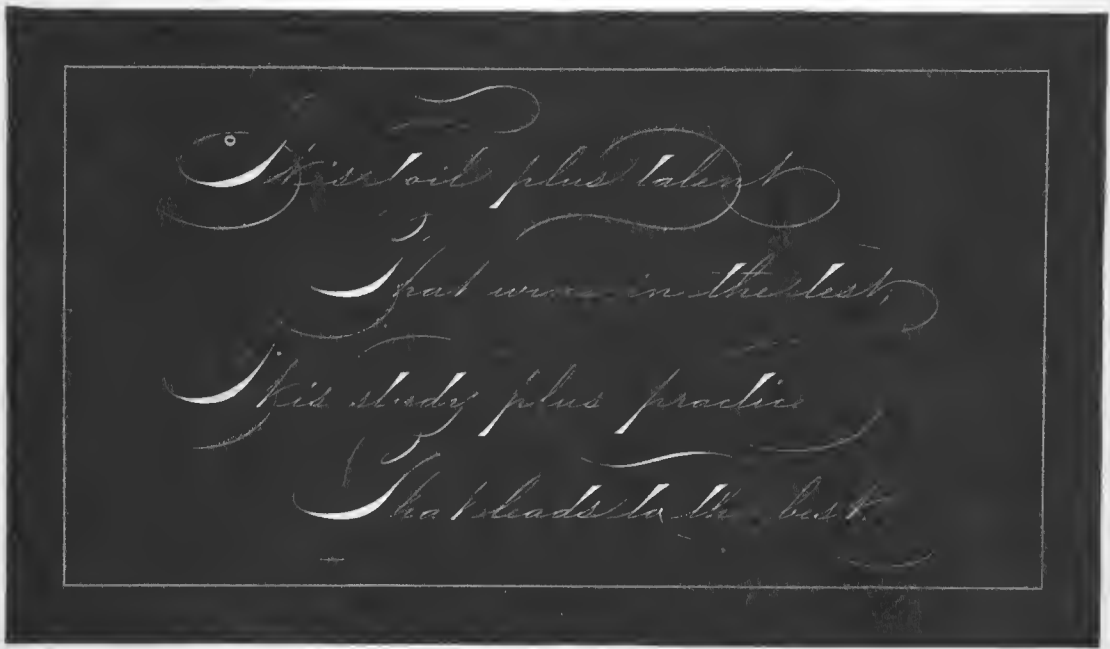
L. Madarasz.

W. E. Dennis

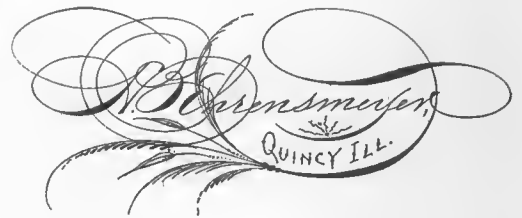
J. B. Courtney.

P. Zaner

C. A. Coner



By C. P. Zaner



C. P. Zaner, the world's finest all-round penman, paid tribute to E. W. Blaser in the above script and the following:

"As a man as well as a penman I esteem his modesty, sterling integrity and skill as I do that of no other man."

The above is possibly some of the most skillful writing Mr. C. P. Zaner ever did.

"On each and every page of white.

In lines both smooth and graceful.

The pen may leave while in its flight.

Thoughts of the truly grateful"

By E. A. Lupfer

Truthfulness is the corner-stone in
character. and if it is not firmly
laid in youth there will ever
after be a weak spot in the
foundation.

By E. A. Lupfer

L. H. Brinker, H. O. Guinness,
H. A. Binner, J. O. Sommer,

By F. B. Courtney

Americans

Beauty

Conneaut

Detroit

Emerson

Farmington

Guidance

Hanover

Innings

January

Kentucky

Lamont

Manager

Newport

Opportunity

Penmanship Quincy

Received

Summer

Thomas

Underwood

Vermont

Warner

Xenia

Yours

Zanerian

BY

J. G. Heath

Learn nothing against another (—
but on good authority; nor report
what may hurt another, unless
it be a greater hurt to conceal it.

Ben. Franklin

BEHRENSMEYER

By H. P. Behrensmeyer

Study and practice should be properly combined.

By H. L. Darner

Work in every hour, paid or unpaid,
see only that you work, and thou canst
not escape the reward; whether thy work
be fine or coarse, planting corn or writing
epics, so only it be honest work, done to
thine own approbation, it shall earn a
reward to the senses, as well as to the
thoughts; no matter how often defeated,
you are born to victory.

By H. P. Behrensmeyer

Cleveland, O., 4.21.00
Dear Readers:-

This concludes
my lessons in ornamental writing.
I trust that the time you have spent
on them has not been spent in vain.
If, by these lessons, you have received
any inspiration to become better penmen,
I assure you that I feel amply paid
for my efforts in preparing them.

Wishing you happiness and pros-
perity, I am,

Your friend,
C. E. Daner.

By C. E. Daner

Regular movements in writing produce regular forms.

Joy of a high order results from work well done.

By H. L. Darner

Fancy Capitals

By

R. J. Collins.

A B C D E

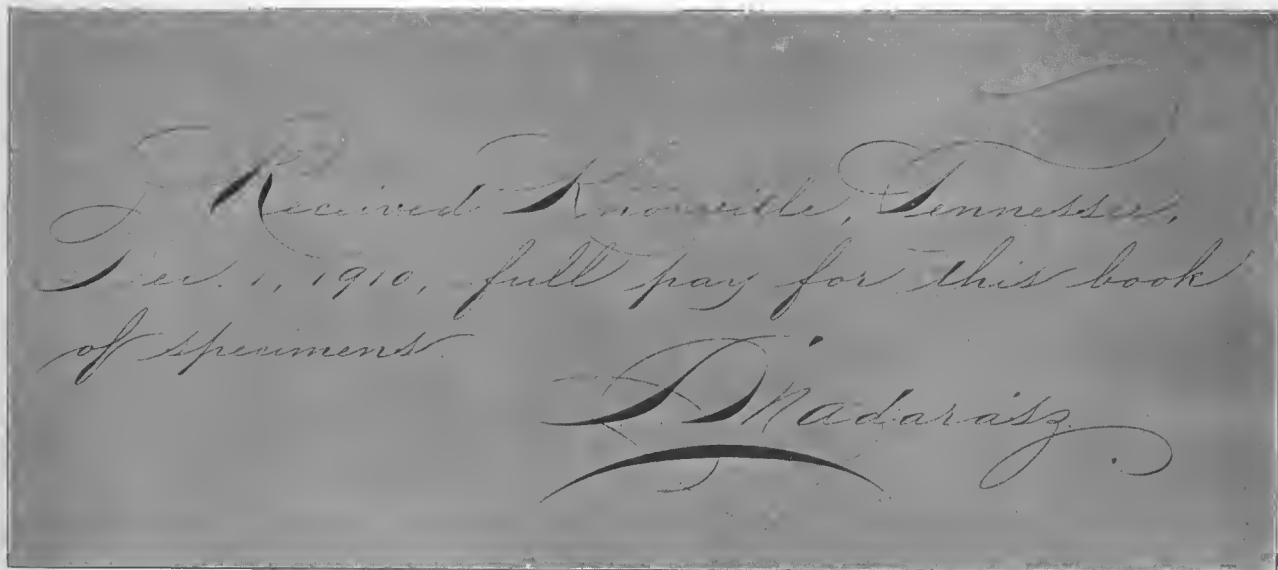
F G H I J

K L M N O

P Q R S T

U V W X Y

Z & Co. May 27, 1905.



The above is one of the many fine specimens which appear in The Madarasz Book published by The Zaner-Bloser Co., Columbus 8, Ohio.

Try a few signature combinations. Write your name.

We now come to signature writing, combinations as they are frequently called. This work is usually considered the most fascinating part of penmanship. It is a kind of work, too, that causes one to display more originality than ordinary page writing.

The essentials of good signature writing are much the same as those which underlie other ornamental penmanship. However, it is well here to emphasize the fact that the letters should, as a rule, appear to be equal in size and spacing. Very frequently capitals are spaced irregularly by amateurs, who become interested in the entanglement of lines, rather than in their right relation.

An old rule for ornate combinations, flourishes, etc., is that lines should run nearly parallel or that they should cross at nearly right angles. Good signatures comply with this rule, and poor ones violate it.

A good combination does not necessarily mean that all of the letters should be joined, but rather that they overlap each other in such a way that they have the appearance of joining.



Another essential in signature designs is that the capitals should form a symmetrical combination or effect. That is, one side of the name should appear to be about as large as the other side.

A harmonious signature, as a rule, is not the product of hasty thought and action, nor as a rule the result of even one, two or three efforts. It is really necessary sometimes to work upon certain combinations of letters for months before the best efforts can be secured.

Each capital in a high-grade combination, should, if shown as or separated from its flourishes, be a well-formed, standard, accurate, plain letter; good in proportion and symmetrical in outline, and graceful.

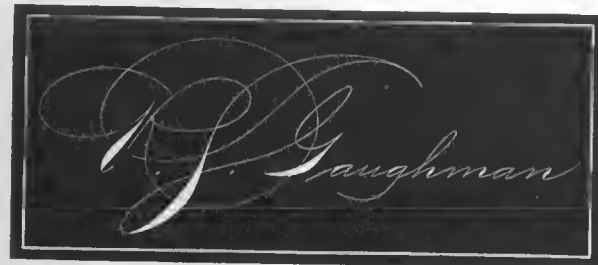


By E. W. Blaser

It is not a good plan to have two or three shades close together and then one or two off by themselves. Shades ought to be about the same in thickness and spaced nearly as possible the same distance apart. Of course, absolute equality is not desired, for it then has a tendency to appear too mechanical, exact and lifeless.

Ornamental penmanship belongs to the domain of fine arts, being beautiful rather than useful. It is not as high an art as painting, sculpture, architecture, music or poetry, because it is less complex, but it is more fundamental and simple and that is why it is so widely appreciated and admired. Being graceful in form and rhythmic in action, it belongs to fine rather than mechanical arts.

To those who worship devoutly at the shrine of beauty in ornate penmanship, there will come certain sensations that only the patient and persevering and art-loving can fully appreciate and enjoy.



By E. A. Lupfer



By H. L. Darnier



Written by E. W. Boser



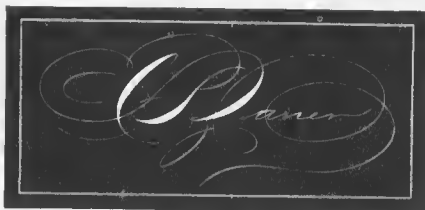
By J. E. LESTER

By C. P. Zaner

H. C. Daniels

A. Hoffmann.

Carnes



J. Phillips

C. A. Gillespie

C. H. Langfield

A. S. Harvey

J. M. Bain.

B. O. Flowers.

W. D. Daniels.

J. B. Cullman.

C. H. Spryer.

J. B. Cullman.

C. H. Spryer.

R. J. Collins

H. B. Slater

F. C. Bonner.

L. B. Fudge

J. P. Robinson